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Politics, Society, & the Drama.

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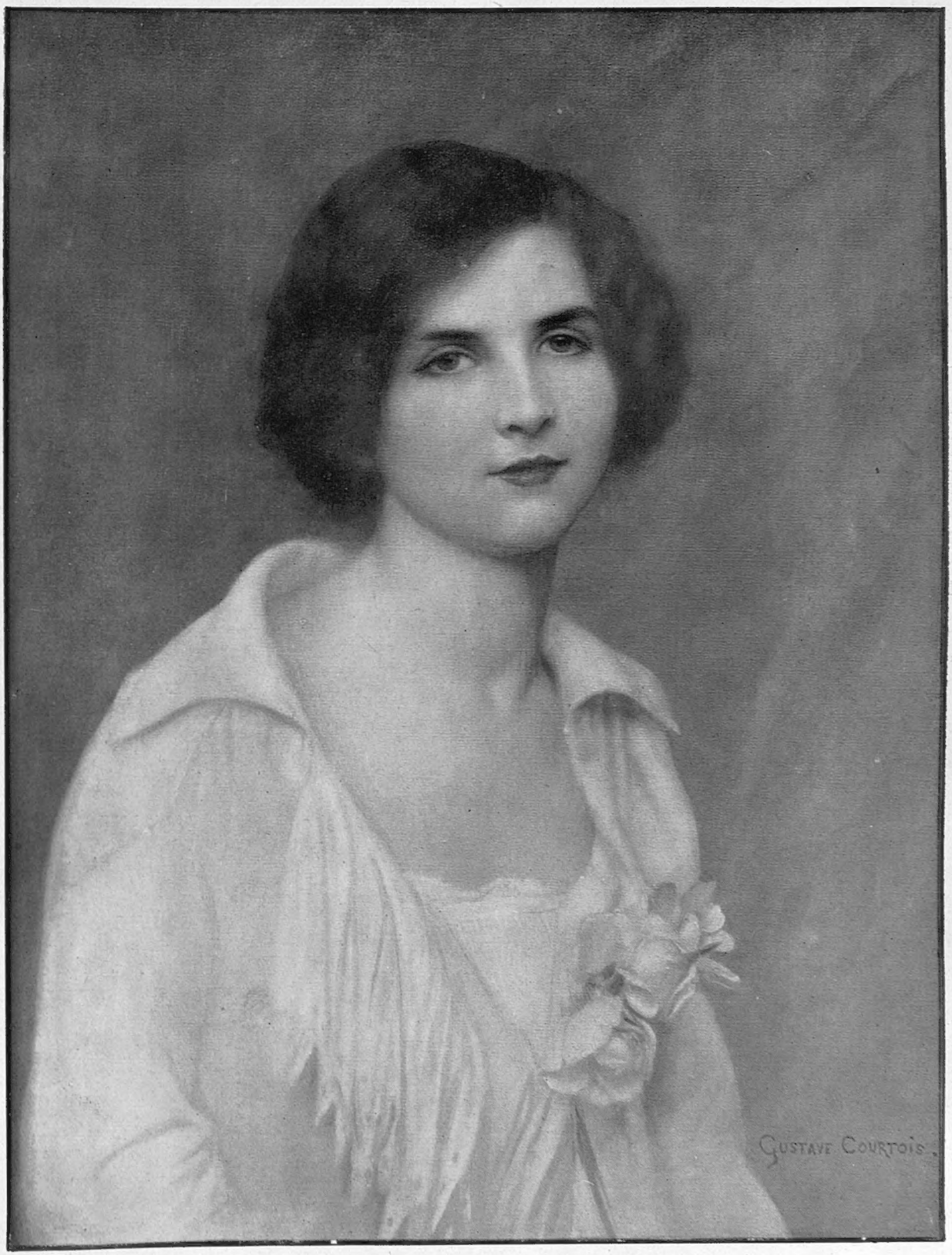
The BYSTANDER



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BYSTANDER COMMENTS

ON VARIOUS TOPICS

OF THE TIMES

"The World's mine oyster
Which I with PEN will open"
—PISTOL (*modified*)

A Timely Reminder

"My *dear* sir," wrote Whistler to a famous press-clipper who had demanded an apology for having been described as the "Ridiculous R. . . ." "whoever thought you were an actual person?" With the greatest deference to Mr. Marconi, the British public found itself last week asking him the same question. For so many months past had the name "Marconi" been linked with the word "scandal" that one had forgotten the actual existence in the ethereal background of its real owner. Perhaps that is natural, in these days of quick sensations and short memories. One does, however, sympathise deeply with Mr. Marconi. To lose one's identity is all very well if it has become merged in the glamour of one's work, but to have it associated with a scandal with which one has had nothing whatever to do is agonising.

***

Reassurance

Mr. Marconi ought to go down to posterity in connection with one of the greatest discoveries of science: it is natural he should resent being associated with one of the most sordid of political scandals. May I, however, try to cheer him up with the soothing suggestion that Posterity has a kind way of adjusting such contemporary errors of perspective? It *does* give great men their ultimate due. Who, nowadays, remembers the scandals which marked the fall of Lord Bacon, or of the Duke of Marlborough? Who remembers the Duke of Wellington as a politician? Or, to make a more exact comparison of much later date, take De Lesseps. That trustee of the public memory, the British schoolboy, if asked who was De Lesseps, will reply that he cut the Canal of Suez, not that he was connected with a scandal over that of Panama. Again, his one-time colleague in indiscretion, M. Eiffel, is now thought of for his Tower, not his misdemeanours. So, when all this scandal has returned to the dirt whence it came, the name of Marconi will be Marconigraphed back into the ether from which Mammon should never have been allowed to degrade it, and its owner may wear thenceforth the white flower of a wireless life.

MR. MARCONI—THE ACTUAL PERSON
Who has very naturally protested against the linking-up of his honourable name with financial scandals

***

Mr. Garvin Lets Go

The Snodgrasses, having taken off their coats, have been busy beginning. Last week Mr. Garvin delivered himself of four fine healthy pages of pugnacity. Having decided to smite, he smote, and with a vigour that must have been a painful surprise to Ministers and to those of his own side who had called him a Mugwump. All the more forcible was the punishment in that Mr. Garvin had carefully posed in advance as taking a judicial view of the Marconi affair. When a Judge gets down from the bench and starts laying about the litigants, they must, indeed, regard their cause as lost.

***

Overlooked

Mr. Garvin was able to make effective use of the simultaneity of Sir Rufus's deal with the sinking of the *Titanic* (to which THE BYSTANDER first drew attention). But he did not study with accustomed care our issue of April 16 or he would not have bewailed the lack of a cartoonist to illustrate the famous luncheon-party of the three Brothers Isaacs. He would have noticed that full justice was then done to that theme by Mr. E. T. Reed.

***

And Oil?

The *Times* has taken it upon its twopenny self to warn Ministers of rumours prevalent as to oil-contract scandals. Is "oil" now to lose its reputation, and to prove to be the reverse of soothing to troubled waters?

***

Mr. Punch, Ministerialist

One would have expected that *l'affaire* Marconi would have provided *Mr. Punch* with material for a jest or two. Not so, however. The Cocoa Press itself is not more seriously concerned in the defence of

A British King for Albania?

Ministerial honour than is our alleged leading humorous journal. Writing in fulsome praise of Mr. Churchill's "tornado," Sir Henry Lucy puts into the mouth of the "Member for Sark" the following:

> No one could have said it better. Lloyd George and Rufus Isaacs, properly anxious to dispel lingering doubt as to falseness of charges insinuated, were a little too meek in their demeanour, a trifle too concerned to make full disclosure of their private affairs in satisfaction of malignant curiosity.

"There's richness for you: there's oiliness!" as Mr. Squeers used to say of young Wackford's legs. And does Sir Henry Lucy really think that there is no foundation for the "charges insinuated," and is the public curiosity as to the American deal so very "malignant"? *Punch* must have a good many thousands of Unionist readers, and they are likely strongly to object to so sycophantic, not to say slobbering, a defence of men who have made themselves a fair target for legitimate party criticism.

***

"Cut the Loss!"

It would be a good thing, too, for Radical journals to recognise that *l'affaire Marconi* is a bad business for them, and to cut the loss as quickly as possible. A Cabinet suffers little or nothing in the long run by occasionally shedding Ministers who have made messes of things.

ASQUITHIUS CÆSAR

"Ho! there, within! Melikes not this plural biter; he biteth in several places at once, and, moreover, it is Our calves alone that seem to meet his taste!! Lop off all heads but one!"

By E. T. Reed

How Foreigners Would Deal with the Suffragettes

Next week we shall publish the first of an interesting and useful series of articles by our special representatives in various foreign capitals describing how other nations would deal with the Militants.

***

"Macaroni"

I doubt whether the Prime Minister and the First Lord are really going to Italy. The name of the principal item of Italian diet (which begins with an "M" and ends with an "I") will prove altogether too reminiscent. It is much more likely to be, as reported, Albania. The kingship is still vacant, and, compared with the British Premiership, it should be a veritable bed of roses. If any difficulty should arise with the Powers, it will be handy for Mr. Asquith to have with him the First Lord, who would not only be able immediately to assemble the British fleet, but to direct its operations from land by—I beg pardon—wireless.

***

An Ideal Compromise

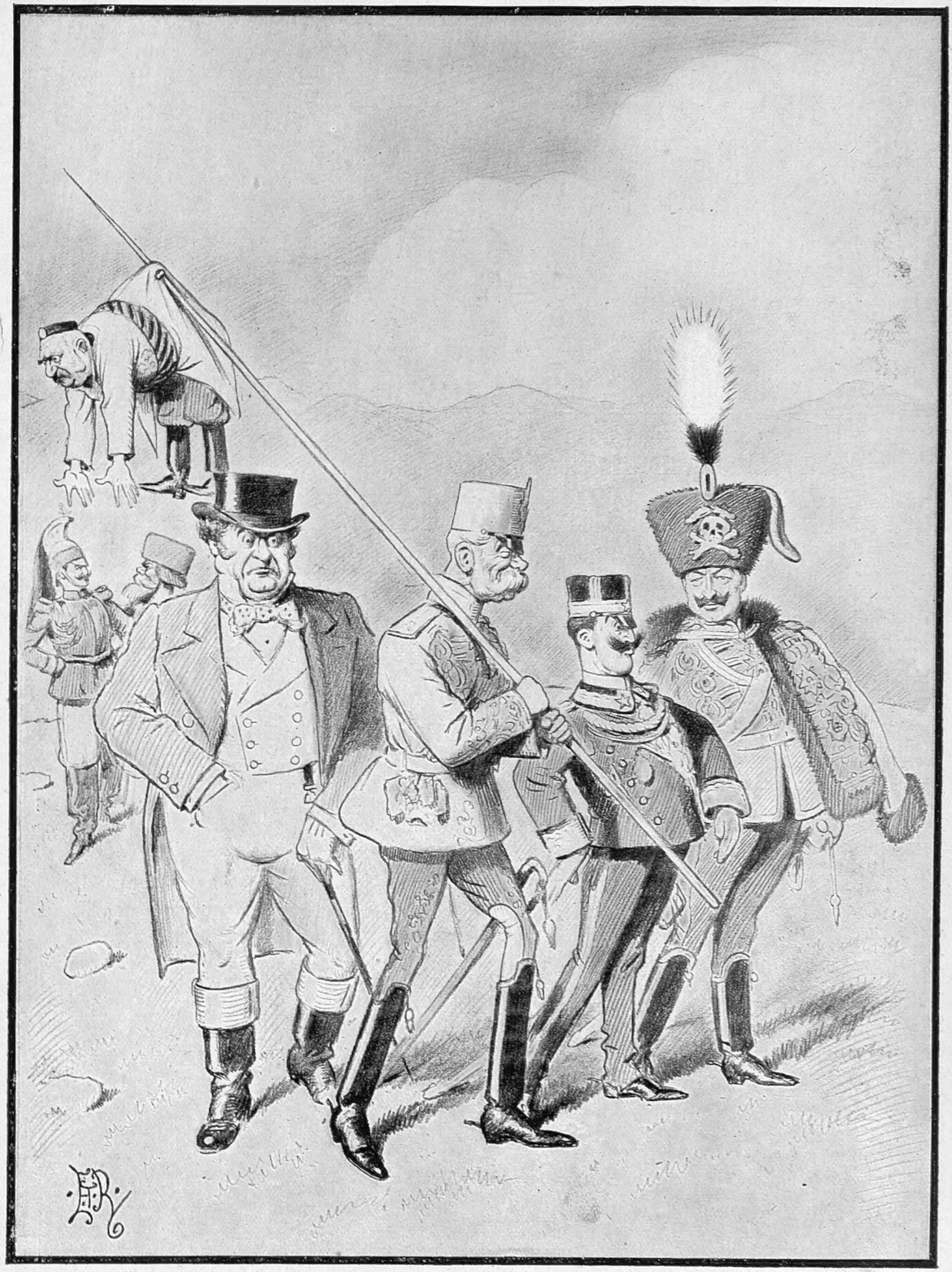
Seriously, though, why not a British king for Albania? We have a number of promising young royal and serene Highnesses ready for shipment—a Connaught, two Tecks and a bevy of Battenbergs. An Englishman would prove an ideal compromise between the rival interests, and the European Powers must by now recognise that ours is positively the only nation which has any real success in the governing (Ireland excepted) of distressful nationalities.

***

Wedding Festivities at Potsdam

On account of the serious illness of the Duchess of Connaught, Prince Arthur has been deputed to represent his parents at the German Imperial wedding, but whether the Princess Patricia will be present will be decided by the progress of the invalid towards convalescence. According to news received at our Court, the festivities in connection with the marriage are to include a State Ball, State Banquet, Gala Operatic Performance, and a Garden Party at Potsdam should the weather prove favourable. The actual ceremony will take place in the private chapel of the old Royal Schloss, which stands at the end of Unter den Linden.

"See the Conquering Heroes Come!"

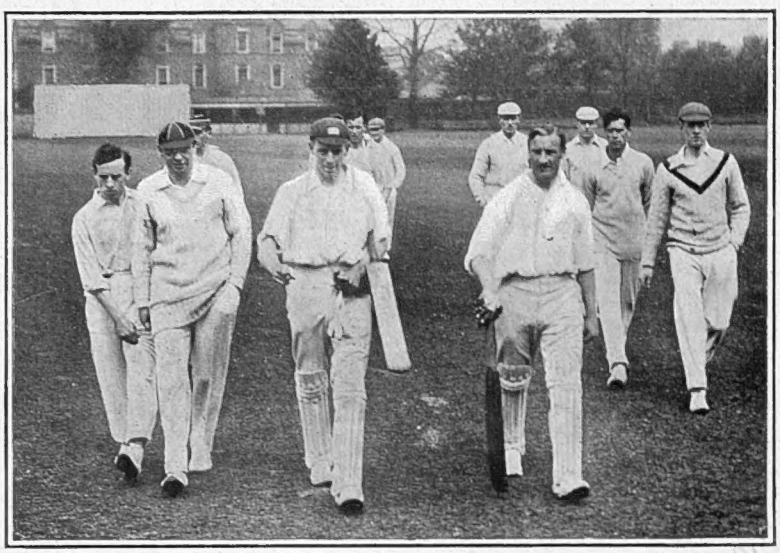


THE EUROPEAN "DEATH OR GLORY BOYS"

[So Europe has won. Unable to rob the stronger of the Allies of the spoils of victory, she has managed to bully the smallest of them into the surrender of the smallest of rewards. Bravo! "The Bystander" hopes England is proud of *her* share in this glorious victory!—ED.]

BY E. T. REED

First-Class Cricket : The Chester Cup



CANTABS COMING IN TO LUNCH

Mr. N. Haig and the Rev. W. Benton, playing for Middlesex, "not out" at lunch-time on Wednesday in the match Cambridge University v. Middlesex

The Royal Undergrad

For one reason or another everyone is rather glad that the Prince of Wales is to have a second year at Magdalen. The Prince himself most of all, for the comparative freedom, and the company of his contemporaries, are very much to his taste. Others feel satisfaction that his training should have some continuity, for the youthful career of Royalty is too often an *olla podrida* of all sorts of occupations which gives little real insight into them or into life generally. Besides, a 'Varsity life, under proper guidance, is the ideal one for a boy who has been rather shy and delicate, but is proving every day more anxious and capable of holding his own—on as equal terms as circumstances will allow—with his fellow-men.

***

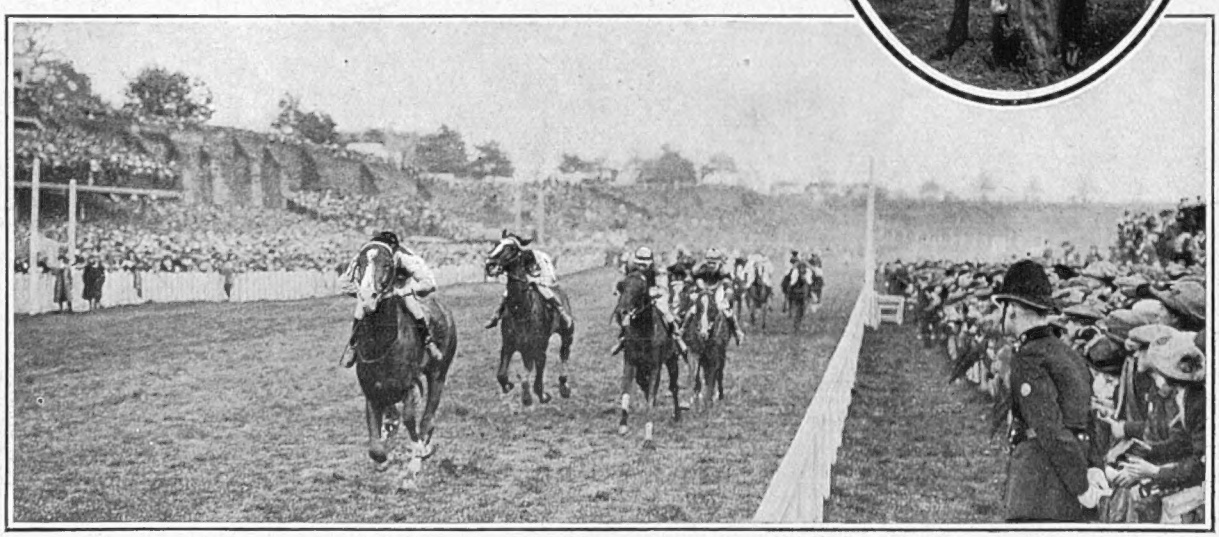
A "Major Barbara"

In spite of the old prejudice against being married in May, there have been one or two weddings already this month, and last week there was the marriage of Lord Emmott's daughter to Mr. Home Peel, and of Mr. Algernon Sladen to Miss Winifred Cobbold—after a shorter engagement even than is usual in Society, for it only lasted a bare three weeks. The bride is a niece of Lord Dunmore, and the bridegroom a cousin of Lord Cavan, his mother, Lady Sarah Lambert, having been a notable character in her time who not only had eleven children, but was an active uniformed member of the Salvation Army—a homely combination that hardly accords with the tradition of the degeneracy of our "titled" classes.

***

Kippers

Breakfasts have become quite a feature of the modern dance, and are particularly welcome now that one takes so much more exercise than in the days of the dreamy waltz. The kidneys and kippers—appropriately chosen for any who might be realising that it was "the morning after the night before"—were very much appreciated at one of the most successful of the many recent dances at the Ritz, given by Mrs. Stewart Mackenzie

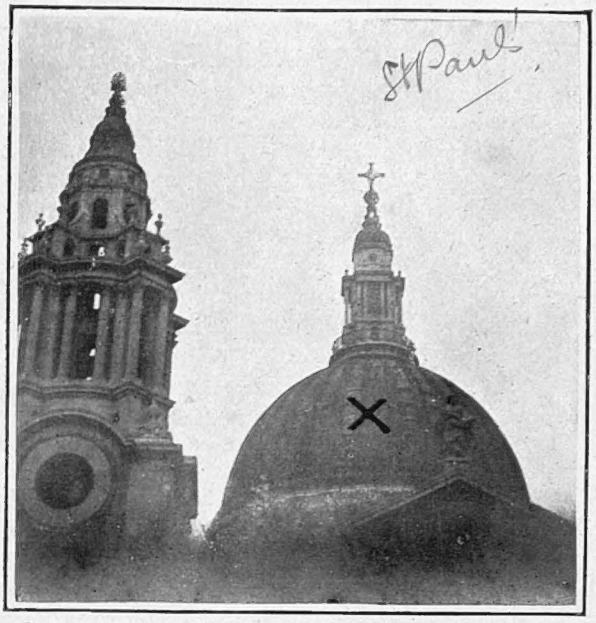


WINNING THE CHESTER CUP

Mr. H. A. Crallan's The Guller successfully "gulled" the backers of favourites at Chester last week, winning at 20 to 1. Inset is a photograph of The Guller returning to scale

The Burning Question

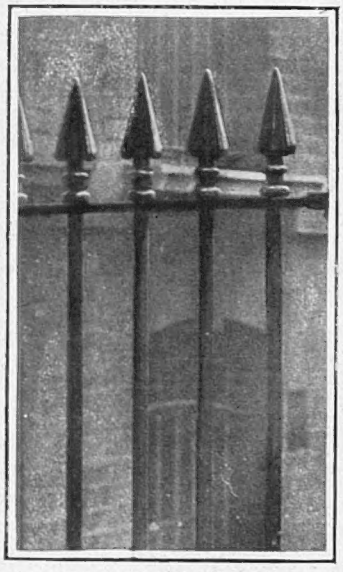
SUPPOSED SUFFRAGETTE OUTRAGES ILLUSTRATED AT ALL COSTS



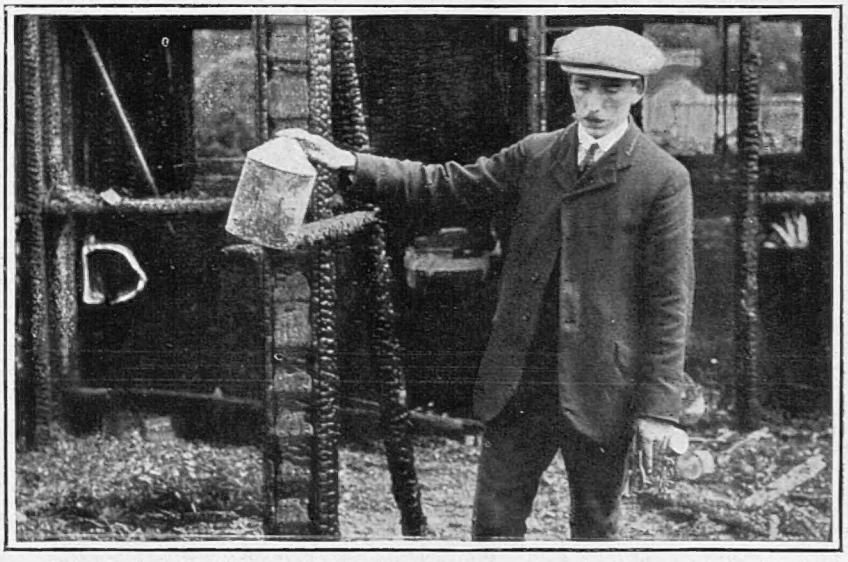
Reproduced above will be found an interesting photograph of the dome of St. Paul's Cathedral (marked with a cross) which might have been blown off had the bomb, recently found there, exploded

The Home Office expert who—at no risk of his life—examined the bomb found in St. Paul's

One of the constables present at the police station when the expert examined the bomb



The railings of Bridewell Police Station photographed immediately after the departure of the expert



The very latest portrait (we hope) taken of the Tin Can found in the wrecked Bowling Green Pavilion at Fulham—specially posed by an attendant for our photographer

The broom and pail, near which was found the Tin Can supposed to be vitally concerned in the Suffragette outrage at Fulham

It has long been recognised that the Press plays an important part in the detection of crime. It is therefore highly essential that photographs be obtained of everything and everybody connected, however remotely, with a crime. We reproduce above what we are led to believe is Damning Evidence against the Suffragettes in two recent outrages supposed to have been committed by them. We leave our readers to judge of its value for themselves

BYSTANDER COMMENTS (*continued*)

Sumurun Rediviva : Winston's Manœuvres

of Seaforth. Colonel Stewart Mackenzie, a keen all-round sportsman, is the head of his branch of the family, and a descendant of the Earls of Seaforth, whose title was removed by attainder in 1715.

***

"Summer"

At this particular dance the guests actually did manage to do some sitting-out in a marquee, but an attempt at the same kind of well-meant self-deception on another "summer" night failed, the tent being blown right away by the furious blast. Many friendly inquiries were made last week in regard to the health of the gentleman who had predicted an immediate heat wave. In the meanwhile a learned professor, heedless of the perils that encompass true prophets as well as false, has predicted — he does it by analysing the water in the Irish Sea—that we are in for a summer "similar to that of last year!"

***

Royalty and Ragtime

Ragtime music is, I suppose, still inevitable at dances of all kinds, but is it essential or desirable at Royal functions? Both at the State opening of Parliament, for instance, and the Guards Review in Hyde Park, Their Majesties' movements were heralded by things like "Oh, You Beautiful Doll!" — which, however appropriate to, say, a certain Royal portrait in the Academy, seemed to the listeners something less than suitable in the actual presence of Royalty. As a matter of fact, our military bands have always felt the need of a talented composer to write suitable music for them. It is a pity that some of our young geniuses who are always complaining of neglect do not turn their attention to making this deficiency good.

***

Spoilt Manœuvres

About a fortnight ago Mr. Winston Churchill attended some manœuvres on the *Lion*. No sooner, I am credibly informed, had Winston got out on the patrol line than frantic messages were sent him by wireless to say that his secretary was coming down to Pembroke, and there was very important business awaiting him in London. The whole night was spent by Mr. Churchill sending wireless signals back, causing a great deal of trouble to the various Admirals and Captains, who also wanted to make signals about the manœuvres, the result being that these had to be suspended, and all cruisers were sent back to harbour next night, whilst the *Lion* landed Winston Churchill! So while the "official" reason given for suspending manœuvres was the bad state of the weather, in reality it was because manœuvres couldn't go on without the *Lion*. Still, I don't quite see that Mr. Churchill could have done anything else. Perhaps the Marconi Committee wanted him.

Camera Portrait *E. O. Hoppé*

SUMURUN RETURNED

Fräulein Maria Andor, in "Sumurun" playing at the Coliseum. This is Sumurun's third season, and Fräulein Andor is as charming as any of her predecessors, which is saying all that need be said

***

"Sumurun" Revisited

Everybody is glad to see *Sumurun* back again at the Coliseum, but certainly we have progressed much since its first appearance two or three years ago. Indeed, the whole of the Russian Ballet movement has intervened, and, to tell the truth, Bakst has rather spoiled us for Reinhardt. However, some things, notably the tableau of the Return to the Sheikh's Palace, seem as beautiful as ever by reason of their very simplicity. But, even in this direction, Mr. Granville Barker has been just as successful, and the charm of novelty has quite worn off. All of which is only another way of saying how much we owe, unconsciously, to Reinhardt and the *Deutsches Theater*.

***

For the Museum

It is really very kind of Sir William Lever to give the nation Stafford House for a museum. And if there is any surplus space found to be available, may I suggest that it be occupied by a selection of the pictures from the Royal Academy, which are at present

France's Third Ally?

PARIS RECEIVES KING ALFONSO IN QUITE THE NEW SPIRIT

KING ALFONSO, IN COMPANY WITH PRESIDENT POINCARÉ, LEAVING THE GARE DU BOIS DE BOULOGNE ON HIS ARRIVAL IN PARIS

Photograph *Sport and General*

KING ALFONSO AT THE GARE DU BOIS DE BOULOGNE: PRESIDENT POINCARÉ MAY BE SEEN ON THE RIGHT

It were unwise, perhaps, to attach too much political importance to King Alfonso's visit to Paris, but, still, there can be no doubt that, since the satisfactory arrangement of their differences in Morocco, France and Spain have been drawing much closer together. Perhaps, however, King Alfonso will remind President Poincaré that nearly all the plots against his life have been connected with Paris, and see whether something cannot be done about it

One City, One Opera Season

unduly overcrowded, and might more fittingly occupy a place in a museum, a place consecrated, as we all know, to everything that is thoroughly out of date.

***

Missing Buttonholes

Talking of the Academy, a lady writes: A strange feature in this year's Academy is the fact that in nearly all the portraits of men a curious and, at the same time, comic phenomenon is noticeable, all of them having buttons painted on their coats, while the buttonholes have been omitted altogether!

***

Opera Changes

At Covent Garden this is the last week of German Music Drama, with its charming new star, Perard-Petzl, and its encroachments on afternoon tea. The curtain falls with *Lohengrin* next Monday, after which we fly to the rather lighter and more popular—as regards the upper-class, at any rate—joys of French and Italian music, with Melba and Caruso as the super-astral attractions. As Sir Herbert Tree, by the way, is bringing out Strauss's *Ariadne auf Naxos* at His Majesty's with Mr. Beecham, the reported Beecham season at the Aldwych would seem to be "off." Drury Lane has no knowledge of a Russian Ballet engagement there, so the three opera seasons which were at one time promised us have dwindled down to the usual one—which is one less than last year.

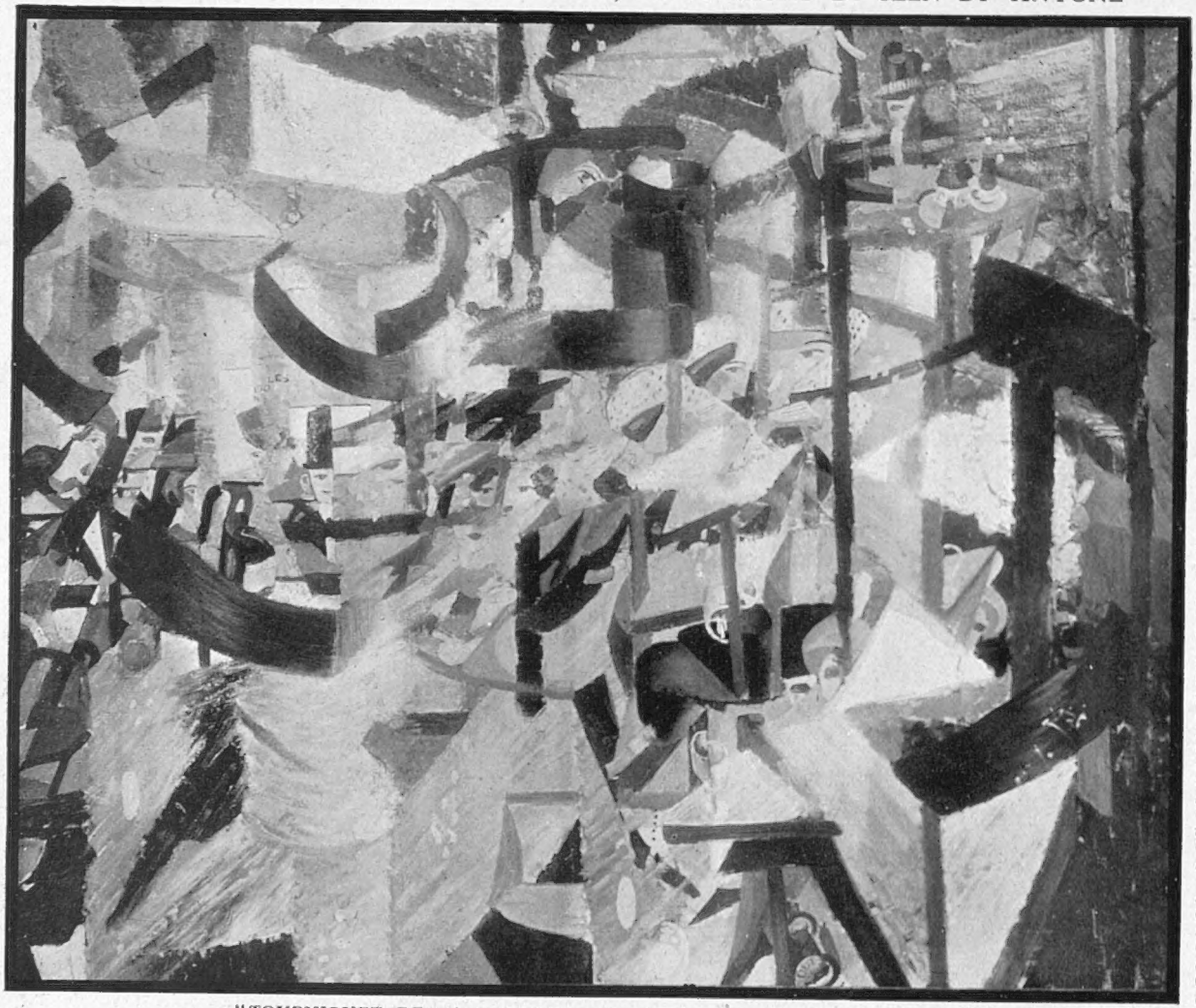
***

Our Paris Supplement

To keep our readers *au courant* with the topics of the day in Paris, we present in this issue a complete Paris Supplement. To present the topics in a way which will cover the most ground in the quickest time and the brightest fashion our staff have composed between them a Revuette, entitled "Hallo, Paris!" You will not, *of course*, read it all. We don't expect so much. But should your eye light on any odd passages we hope you will accord them the highest form of Parisian praise, and say they are—*pas si mal*. With the issue is presented a reproduction of M. Carniel's piquant painting, "Sur la Marne."

Futurism Becomes Coherent

THE "VIEW" THROUGH A SWING DOOR, AS IT MIGHT BE SEEN BY ANYONE



"TOURNIQUET DE LA TAVERNE DE PARIS," BY M. GIANNATTASIO

Strolling through the Indépendants in Paris, our eye lighted on one picture in which Futurism seemed to justify itself in logic. The picture is of the Taverne de Paris as seen through the "tourniquet" or swing door, and can anybody deny that the above gives a very fair impression—especially if one entered it after a previous visit to a number of other "tavernes"?

Her Majesty Queen Bunty

WHO HAS PULLED HER SUBJECTS' HEART-STRINGS IN THE CAUSE OF HER NATIVE LAND

Photograph] H.M. QUEEN ELENA OF ITALY [*Bettini*

An exceedingly difficult rôle is that at present being played by Italy's Montenegrin Queen. Her husband's duty, as King, compels him to join his ally Austria in depriving the Queen's father, King Nicholas, of the fruits of his hard-won victory over the Turks. At the same time, the pleas of his consort have proved an almost irresistible magnet in the opposite direction. There is little doubt on whose side lie the sympathies of the Italian people

THE LOOK OF THINGS

FROM A BYSTANDER'S POINT OF VIEW

PARTICULARLY at this season one can sympathise with the Servians and Montenegrins in their aspiration for suitable outlets to the sea. Fancy a Whit-Monday with no Ramsgate or Margate to go to!

* * *

Yet that is what the Ambassadors of the Powers are compelling these small, but valiant, nations to put up with. The truth is Ambassadors are not qualified for the most part to understand the needs of progressive peoples. I do not suppose 5 per cent. of them have ever had a shrimp-tea on a Bank Holiday at Margate, or would care for it in any case.

* * *

Margate, by the way, is booming. "A fresh team of donkeys, with new white bridles, is to be seen on the sands," says a contemporary. Simple words, but not without meaning to the thoughtful patriot. Many of the cavalry charges of the future will (very likely) have been won on the Margate sands.

* * *

It seems funny that the Germans — often considered an intelligent people —should go on building Dreadnoughts after the hint Mr. Winston Churchill let fall at the Academy dinner about the quality of our Navy being the thing that counts. Perhaps, however, they think they might be useful for escaping in when Colonel Seely has landed his excellent little army at Kiel?

* * *

Mr. Churchill has been taken to task in some quarters for insisting on quality as opposed to quantity, but, of course, quality always does carry more weight in every walk of life. Take investments, for example. It isn't the quantity of American Marconi shares bought by Mr. Lloyd George that impresses people (Mr. Handel Booth excluded): it's quality—(still excluding Handel).

* * *

To turn to another topic, pictures by policemen are not numerous at the Royal Academy this year. Credit where credit is due. Constables we have questioned freely admit that the ceaseless activity of the Suffragettes has prevented members of the force from wielding the paint-brush to any effect this year.

* * *

On the other hand, there is a picture by a railway clerk. It is a study in flowers, and passengers in a hurry who do not meet with an instant response when they ask for a ticket at the booking office may, in future, console themselves for a lost train by the reflection that perhaps the young man inside is knocking off a study in flowers.

* * *

A fine example for Militant Suffragettes was reported last week from Japan. Ten Buddhist monks who found themselves in an exalted frame of mind deliberately set fire to a temple, and then walked into the flames and perished.

* * *

The dirty and insanitary condition of most railway carriages has been remarked upon by a medical officer, and now we want to know if we shall be justified in pulling the communication cord of an express train, in order that the carriage may be cleaned and disinfected before we travel further.

* * *

A Bushmaster snake (*Lachesis Mutus*)—a variety which has the greatest quantity of venom of any of the large poisonous vipers, and has never been known to eat in captivity—has just been presented to the Zoo. During the all too brief life that lies before it, it will, no doubt, be known as "Mrs. P."

* * *

Personally, we doubt if a snake of this character ought to be shown at the Zoo just at this time. The Zoo is largely frequented by children, and children are very imitative in their habits. Far better to let *Lachesis Mutus* out on ticket-of-leave for a bit: it might be allowed to visit anyone who sympathises with the movement.

THE NOTHING-TO-NO-MAN ARTIST

ORDINARY PERSON: "Have you been to the R.A. Exhibition yet?"

GENIUS: "No, I confess I can't understand the—ah—extravagant mannerisms—the eccentric vision of the R.A.'s and their followers. I'm a post-real-pre-future-impressionist, don't you know?"

By G. L. Stampa

Seeing It Through

SCOTCH WIFE: "John, ah'm surprised at yé bringin' me to see these graven images of naked Jezebels. Come along out!"
JOHN: "Ye can go if ye like, woman, but ah'm going ta hev ma shillin's wuth"

BY A. WALLIS-MILLS

The Polo Season Opens

OLD CANTABS v. RADWAY AT HURLINGHAM

THE OLD CANTABS (IN WHITE) ATTACKING THE RADWAY GOAL

POLO should be in full swing in the first week in May, but, unfortunately, the wet weather has been greatly against the game up to the present. Two games were brought off at Hurlingham on May 3, these being the first matches of the season in London. The Old Cantabs second team, led by Captain Godfrey Heseltine, played capital form against Radway. The Light Blues, who numbered among their ranks redoubtable players in Capt. Webster and Mr. E. de Rothschild, were much better mounted than their opponents, and won by 14 goals to nil. Last week, owing to heavy rain, there were black days at Hurlingham, Ranelagh, and Roehampton, but with a spell of dryer days it is hoped that some attractive matches will be decided in London during the present week. The game, however, is one aggravatingly dependent upon the weather for its success, and, *à propos* of the International matches, in this respect the Americans have a distinct pull over us.

Photograph *Sport and General*

MISSED IT!

Mr. E. de Rothschild, playing for the Old Cantabs, tries a "back-swinger" and misses. Mr. de Rothschild, though a newcomer to polo, played an excellent game.

Photograph *Sport and General*

STOPPING A RADWAY RUSH.

In a very one-sided game at Hurlingham last week, the Old Cantabs beat Radway by 14 goals to nil. In the photograph Captain S. W. Webster (Old Cantabs) is seen hitting out.

None but the Stage Deserves the Peer

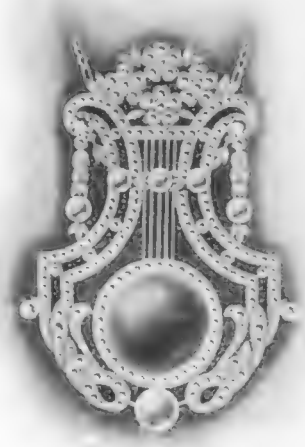
Photograph *Rita Martin*

Another stage-peerage engagement is added to an already long list—that of Miss May Etheridge to Lord Edward Fitzgerald. Miss Etheridge was, until recently, playing at the Shaftesbury Theatre. Lord Edward Fitzgerald is a brother of the Duke of Leinster, was educated at Eton, and was formerly in the Irish Guards. Miss Etheridge and her fiancé are both twenty-one years of age

Fashion's Fancies

FASHION is merely an appellation given to tendencies in taste that have become prevalent, and only until their permanent establishment; the extremes of one age thus evolve into the commonplaces of the next. The farthingale and the crinoline, once the acme of fashion, have been relegated to the museum; personal adornments of beauties whose names will go down to posterity are not always in the most exquisite taste when seen by modern eyes. The jewels of Queen Elizabeth, or Mary Queen of Scots, great as their intrinsic value may be, compare very unfavourably in point of charm with many a twentieth century set of ornaments of infinitely less cost.

Truly, "the old order changeth, yielding place to new." Every lady of taste now realises that jewellery, regarded merely as something intrinsically valuable, negatives the essential function of adornment. Elasticity of design, sensitive response to varying *modes*, sympathetic adaptability to the special needs of every individual wearer, these are the ideal conditions of woman's attire. Jewellery that lacks this flexible quality, and which cannot respond to the changing needs of time provides but poor satisfaction. The exigencies of colour-schemes in woman's dress were never, perhaps, more trying than at present. This season is marked by a wide diversity of hue: Oriental combinations of jade green, china-blue enamel and topaz; mauve, cloth of gold, *rose dorée*, amber-brown; delicate schemes of *Eau de Nil*, oyster-grey, pale rose and silver are among the best. But can we say that the question of using jewels as an essential complement to whatever symphony is adopted in dress, has received enough judicial consideration?



In Paris, certainly, jewellers have given more attention to this aspect of their art than it has received in England. French artists, with the artist-designers of the Maison Técla in the van, have thoroughly experimented in and assimilated all matters of alloy and patina. Our comparatively recent intimacy with the methods of the Japanese craftsmen has revealed quite a fresh outlet for the imagination and originality of jewel workers. The famous processes of Shibuichi and Shakucto, now adopted by the French, produce just those rare qualities of colour needed to create harmonies.

However, as a chain's strength is decided by its weakest link, so a hoop or bayadère of pearls, emeralds, or rubies is at the mercy of its blemish. Be eleven stones none so fine, and the twelfth discoloured or lustreless, the effect of the whole piece is marred. In these circumstances only the jeweller who has an unlimited store of perfect stones, exactly matched in form, size, and colour can hope to create the ideal ornament. But where to-day may be found the glut of pearls, sapphires, emeralds, and rubies that fortune bestowed upon our ancestors?

It is here that the wonderful creations of Técla come in. Recent research has proved that the substance we clamorously call "pearl" is really just carbonic acid chalk. To the lover of the intrinsically beautiful it is immaterial how the qualities of this chemical compound are arrived at, whether by the dawdling and capricious agency of the oyster or the rapid and unerring operations of the scientist; this axiom, in short, is the *raison d'être* of the Técla laboratories, and the Técla triumphs over incalculable difficulties that waylay so delicate a task are due to the incomparable efficiency of their chemists and craftsmen. Thus the Técla pearl—built up layer after layer as in the case of the natural gem—scientifically reproduces the lustre and sheen of the product of the oyster just as by another chemical process the natural sapphire, emerald, and ruby are wonderfully simulated in the Técla stones.

Obviously, however, the mere achievement of these chemical triumphs will not create artistic *joaillerie*. Something more is needed—taste, imagination, and skill—before this raw material can be transformed into a finished work of art. The Técla *salons* at 7, Old Bond Street (and in Paris, Berlin, Rome, etc.), demonstrate by numerous examples this combination of the creation of the laboratory in exquisite colour symphonies. There are pearls of liquid transparence and depth, rubies with all the fire of the vaunted pigeons-blood hue, sapphires and emeralds of a smouldering brilliancy only comparable with the translucence of the sea or some deep lake, all gleaming from unique and charming settings of real diamonds. As an instance of the delicacy and originality that characterise the productions of the Técla *atelier*, we illustrate a pendant in which one large black and six smaller cream pearls have been worked with consummate taste into a distinctive and well-balanced design, carried out in real diamonds. This is one of many similar masterpieces of the jeweller's art that make a visit to the charming Técla showrooms one of extreme interest; and such is the variety of every kind of strictly fashionable ornaments, that it cannot fail to gratify the artistic taste of the most fastidious.

LE DERNIER CRI AUX CHAMPS ELYSEES: SPECIALLY DESIGNED BY ENRICO SACCHETTI

SOCIETY UNDER THE NEW PRESIDENCY

MME. POINCARÉ—HER DUTIES AND DIFFICULTIES

A President's Social Duties

The new Presidency has not yet had an opportunity of showing what it can do socially, because almost since its arrival *au pouvoir* it has been in deep mourning. But a President—or rather, a President's wife—up till now has never played any important part; and Mme. Fallières' reign was remarkable rather for those things she left undone than for those things done. Before the Presidency of M. Loubet nothing was expected of the President's wife. In his relations (social relations) with foreign Courts he was unaccompanied by his wife; and everyone rather approved of this custom. A President, as everyone knows, is not born great—he achieves greatness. Very often, with his new office, he can adopt the manners and customs of the Court; but a President's wife——! "When I was a nobody, I married a nobody; and now I'm somebody, and could marry anybody, I find I am married to a nobody!" These are the words of a self-made Englishman: they might easily be used by the Deputies, Ministers, and the chief himself, of the Presidential Court.

The First Présidente

Mme. Loubet was the first *Présidente* to take any part in her husband's social work. She visited with him the foreign Courts. She brought into evidence a painter of sufficient talent by having herself painted and exhibited; she wore, at the Elysée, Brussels-lace gowns; she did not learn Court etiquette with as much ease as her consort; but she did her best—no Queen could do more. Then came the reign of Mme. Fallières. In this age of Christian charity, by all means let us be charitable! She, too, no doubt did her best. One hears, on all sides—"But why did she dismiss the Elysée *chef* and employ a *cordon bleu?*" If I had been uncharitable I might have replied, "But because female labour is so much cheaper than male labour—even in France, the country of *Liberté, Égalité,* and *Fraternité*"; but I am charitable, and, in the name of Charity, I replied, "Madame, if your husband required one tailor to hold the tape whilst the other tailor walked round his model, perhaps you, too, would dismiss a man as practical in the culinary arts as the Elysée *chef*."

Opening Picture Galleries

And now, the Poincarés—what can we say of them? So far, they have opened many picture galleries, and opened them with grace. M. Poincaré has said those things he was expected to say with intelligence, and Madame, well gowned and handsome, has smiled—picture-gallery opening being a very important item of the Presidential programme. And, without the assistance of her husband, Madame Poincaré has opened cookery and other domestic entertainments and exhibitions, and has won for herself no end of laurels by saying what she may or may not believe—that "the home is indeed the woman's sphere." Ah, the holy philosophy! Who can have inspired Mme. Poincaré with that deep and far-reaching truth?

Unfair Criticism

But the path of Madame Poincaré will not be all one of roses. I am told by one, "She does not possess one drop of French blood: her father was Greek, and her mother Italian." "Really, dear lady," said I, "I cannot see that is her fault. "Her divorced husband is still alive," says the Catholic Royalist, who tries to make out of this a reason for abolishing the Republic. "That is unfair," I replied; "why should she have two husbands, and others not even one?"

A Bureau de Tabac

Yet those *intellectuelles* who have cried loudest that they would never set foot in the Elysée will perhaps be amongst the first to take advantage of the *Présidente's bonté* and her influence with her husband to ask for some favour; for what French *bourgeoise* has not some deserving but unfortunate relation to whom a nice little comfortable *bureau de tabac* would be a godsend?

Hommage to the President

But the Republican Society? It is the official Society, and official Society must pay *hommage* to the President. So must the *corps diplomatique.* So must those crowned heads who pass and re-pass through Paris. Even Mme. Deschanel, who sighed for Mme. Poincaré's place, cannot but be a prominent figure there. Mme. Pichon, the wife of the Foreign Minister, whose name is still venerated almost as the name of a saint in China; Mme. Barthou, the wealthy wife of the Prime Minister; Mme. Cruppi, a writer of much talent, and an exceedingly capable hostess and Minister's wife; distinguished scientists, men of letters, soldiers, naval officers, Deputies—these are the people who must visit the Elysée.

The Faubourg St. Germain

As to the rest of French Society, the members of the Faubourg St. Germain keep within their own hallowed surroundings; when they have money they travel or eke out their existence in a castle somewhere in the centre of France, or get an American to share their existence if her banking account is sufficiently substantial. There are Bonapartists, too, who go on hoping against hope that the *régime* will change, and doing nothing to help it on. And, indeed, a change of *régime* now would be impossible. Only a war and a candidate for the throne of France who could take advantage of his opportunities could bring this about—and who knows?

Madame La Présidente

MME. LA PRÉSIDENTE RAYMOND POINCARÉ, D'APRÈS LE PORTRAIT DE GEORGES BERTRAND

THE ENGLISH
In the eyes of a French Artist

BY DE LOSQUE

In Quest of
THE DISMAL EXPERIENCES

NOTE BY THE EDITOR.—*The writer of this article must be clearly personal experience, and not those of* THE BYSTANDER. *We have our columns are*

EVERY year for a decade I have made my pilgrimage to Paris. I have haunted old quarters and conjured up the shades of Victor Hugo, of Eugene Sue, of poor monstrous-looking Verlaine. Every year I have returned more in love with Paris my mistress. Then Fate, or, rather, my own Will Power, ordained that I should live with her for a year.

When the first transports had moderated I began to dream less and to observe more. But, strangely, I failed to observe a Presence I had expected to stumble upon at every corner: a Presence I expected to shine from men's eyes and ring in the tones of their voices, to clap me on the back, and, because I was an Englishman, to hail me as a brother. This Presence is, of course, the *Entente Cordiale*.

For one whole year I searched for the *Entente*, and never found it.

These are astounding words. If I were a great man they might shake the foundations of the European Peace Edifice. Fortunately, my pseudonym hides the lowly individuality of one who can, with Brown, Jones, and Robinson, utter dire truths with no result save that we are called fools for our pains.

Here are two sides of a medal. On the one various English and French newspapers, big-wigs, politicians, officials, commercial bodies have joined hands across the Channel and created the *Entente*. On the other, M. Jacques Bonhomme and myself find ourselves divided by much more than a marble-topped café table. When we try and join our hands we find a barrier made up of politics, sentiment, manners, customs, morals—in fact, every objective which calls an emotion into being. For drink, not even the alluring *Picon Curaçoa*, can warm us to real mental good-fellowship.

Mark you, I have not sat and glared at M. Bonhomme. I have not laughed at his clothes, nor sniffed at his notions of hygiene. On the contrary, I have drunk his drinks, spoken his language, met his wife, and patted the heads of his children. I have bartered with him (to my cost), argued with him, sheltered under his roof, and—alas!—have had, on occasions, to fork out the one franc fifty for his tax on bathing—in short, I have lived his life for one whole year.

Being of the same social order as M. Bonhomme I have been in a position to weigh his merits and his defects. Indeed, our membership of the Bourgeoisie has been the sole bond between us. Among his merits I expected to find a whole-souled advocacy of the *Entente Cordiale*. I repeat I have been unable to find it.

Here is my painstaking, conscientious summing-up of M. Jacques Bonhomme in his ethnological outlook. He hates the Germans, dislikes the English, and is supremely indifferent to every other nation under the sun.

Here I must make an important qualification. I speak now and hereafter of M. Bonhomme of Paris. Someone

L'Entente

OF A DISILLUSIONISED BRITON

understood to be expressing his own views only, based on his own little doubt that there is much to be said to the exact contrary, and open to reply.

has said that Paris is not France—is, indeed, the antithesis. Some day I hope to find in the provinces the *Entente* which eluded my vision in Paris. Perhaps the *Entente*, being a youngster with his way to make in the world, cannot afford the high prices of living in the capital.

I find that M. Bonhomme (of Paris) is the true son of his father, who shouted "*à Berlin*" in 1870. But, of course, his army has improved, and he has a well-justified confidence in victory.

Forty-three years have not increased his love of travel and adventure. He will neither shiver in the Arctic regions nor sweat in the Tropics. The idea of a French Polar Expedition is as risible as the idea of a French Robinson Crusoe who did not die the day after he was cast upon his island. He still regards his Colonies as dismal fever-haunted swamps, peopled by unhappy officials who cannot get a job in Paris and by ne'er-do-wells. His newspapers, it is true, have condescended, during the last twenty years, to squeeze in a few paragraphs on world happenings (*Le Journal* and kindred sheets have a keen scent for a Crippen case), but *messieurs les lecteurs* are still absorbed by the news of France and of the Bourse.

The Bourse! Here we are getting very warm, as children say, on the track of the Parisian's ruling passion. I find him obsessed by the joy of making money. During my year in Paris I re-read nearly the whole of Balzac, and apart from the absence from his pages of motor-cars and aeroplanes there was nothing to "date" him. Eugene Grandet and the countless misers, hoarders, scrapers, and swindlers are abroad in Paris to-day. Almost any morning your paper will give you some revolting crime committed for the sake of a few francs.

The Parisian in business is about the "slimmest merchant" in the world. When dealing with him you must have everything in writing. When the Parisian has made his airy promise to you call quickly for "*à quoi écrire*" and get the *patron* to witness it. In slimness the Parisian would give points to any nation under the sun.

In my mind's eye I see Levinski, of pure descent from Abraham, being wedded to the female descendant, no less purely from the first McClusky. I can see their son being trained in usury by day and attending special classes in pawnbroking by night. I can see young Levinski going out into the world and faring hardly better than Moses, who bought the green spectacles. For I have no doubt but that the first Frenchman Levinski met would, in the first ten minutes of their acquaintance, prove the better business man.

So, looking for the *Entente Cordiale* in the mental make-up of M. Bonhomme, I discovered a passion so dominant and so universal as to prove an insuperable barrier to real international alliance.

I am assuming that as you find the citizen so you will find the nation.

DISILLUSIONISED

THE FRENCH
In the eyes of an English Artist

BY NORMAN MORROW

After the Cake Walk, the Tango-Tea

A THÉ-DANSANT AT THE MAGIC CITY

The only things outside finance that seem to be really international in modern Europe are its manias. So we suppose that the Thé-Tango, which is now all the rage in Paris, will soon find its way across the Channel. Indeed, as the Tango itself is already popular in London, and needs no introduction to English people, we are already prepared for the worst

HALLO, PARIS!

A BYSTANDER REVUETTE

Of Things Parisian as They Are, Might, and Never Could Be

WHEN May comes, the reader's fancy lightly turns to thoughts of Paris. Shakespeare said something so much like this, and has so often been misquoted on the subject, that no apology for a revue of Paris by the Paris Bystander and Co. ought to be necessary. We have been tempted by the opportunity of writing a revue which can be here presented without the aggravating trammels of stage necessities. You, excellent reader, are the footlights, and your bright imagination will clothe our stage figures with their charm. You will, in your mind's own bright eye, see all our women beautiful and all our actors witty. Our artists you will help by understanding what they mean to portray even better than they have portrayed it. Allons! Frappons les trois coups! Un!—Deux!!—Trois!!!— The curtain rises.

The opening chorus is at first invisible. It is, however, heard with terrible distinctness; for THE BYSTANDER, *London, is calling Paris on the telephone, and all the London and Paris telephone bells chime merrily in entente cordiale harmony Then from the wings on either side of the stage, the London and Paris telephone belles trip on, and—if our artist knows his business—these telephone belles show us how cruelly we have often maligned them. They sing. You will not find their song set down, for the simple reason that nobody has ever yet understood the words of the opening chorus of a revue. Besides, this is the prologue. No revue really begins till the compère and the commère are on the stage, and none of the audience are comfortably in their seats and settled for the evening's entertainment till a quarter-of-an-hour after the rise of the curtain.*

The prologue ends, therefore, just as you are all comfortably seated, with a bang from the big drum; and as the telephone belles of the sister nations trip off right and left and arm-in-arm in amity, the lights are lowered for the fraction of a second. They rise again to slow music.

SCENE I.

The Place du Tertre, a tiny square on the top of Montmartre, a natural platform from which Paris is discovered panoramically. The compère, who is MR. BYSTANDER, *rubs his eyes and looks round him. The commère—a charming young woman, of course—smiles at him.*

MR. BY.: By Jove, I've lost my monoplane—or my monoplane has lost me! Where am I? (*Sees the commère*). Oh! Excusy, Madame! Kel ay ler nom der set plarse?

LA PAR.: (*in elegant English, with an attractive French accent*) Why it is Paris—of course.

MR. BY.: Oh, how delightful! May I introduce myself?—Mr. BYSTANDER——

LA PAR.: Too charmed! (*she bows.*) La Parisienne!

She is marvellously dressed, and wears an amazing frock which looks at one and the same time exquisite, magnificent, smart, artistic, careless, and terribly expensive. Her hat is a strange object—barbaric and subtly adorned with all sorts of things, stolen probably from various savage tribes, and harmoniously combined by a Parisian modiste under the influence of several visits to the Russian Ballet.

MR. BY.: I might have known it!

They advance to the footlights and sing a duet with the refrain "Vive Paris! Cher Paris!" Neither the tune nor the words matter particularly. The song breaks the ice—voilà tout!—and gives the ladies in the audience an opportunity of examining the details of THE PARISIENNE'S *costume.*

On the song's final chord, MR. BYSTANDER *and* THE PARISIENNE *strike an attitude and exclaim, "*Et Voilà!*" not because the expression means anything in particular, but because that is the proper thing to do. Then they get to the business of the evening.*

MR. BY. (*looking round him*): I've often been in Paris before, you know; but this is something altogether new to me. Where are we?

LA PAR.: In Montmartre.

MR. BY.: Surely not! I know Montmartre well — the Place Pigalle, the Abbaye de Thélème, the Dead Rat——

LA PAR.: Quelle horreur! That is the visitors' Montmartre, and it is not really Montmartre at all. Here you are in the Montmartre of the artist—the Montmartre which is the capital of Paris.

MR. BY.: Tiens! Tiens! Tiens!

LA PAR.: You see! You are becoming quite Parisian already.

(*Continued on page 352*)

HALLO, PARIS! *(continued)*

MR. BY.: And now, that we are here together, what are we going to do, Madame? I want to spend my day as real Parisians do.

LA PAR.: Wait and see!

MR. BY. *(laughing — because, in a revue, the compère and commère must laugh at each other's jokes, whatever the audience may do)*: Fancy your knowing *that!*

LA PAR.: Of course; Christabel has talked to me about Mr. Asquith so much Oh, mon Dieu! What's this?

Enter THE OPTIMIST. *It should be remembered that there is never any real reason for the arrival on the stage of any of the characters in a revue. They just happen in, as it were, like unexpected incidents—and all incidents are unexpected—in a human life. Although, therefore, the compère and the commère know from experience what to expect, each of these entries apears to surprise them.* THE OPTIMIST *is a pleasant-faced person, very much the worse for wear. He carries a string bag with vegetables in it. His clothes—which were excellent clothes not long ago—are now built very much on string-bag lines also.*

THE OPTIMIST: Bonjour, Monsieur! Bonjour, Madame! What a glorious morning! *(It has begun to rain heavily, and a little May-snow is falling.)*

MR. BY.: *(turning up his coat collar)* Glad you like it!

LA PAR. *(shivering)*: *she is not dressed for our bleak 20th-century Springs—she would not be so popular if she were)*: Rather cold, don't you think?

THE OPTIMIST: Yes, it *is* cold. But life's a glorious thing to live! I've never been so happy!

MR. BY.: You don't exactly look it.

THE OPTIMIST: No? *(Showing string bag.)* You see I'm taking a few vegetables home for lunch. Ah, what a glorious thing life is!

LA PAR.: Don't you grow your own vegetables?

THE OPTIMIST: We *grow* them; but they never come up!

LA PAR.: And you've had an accident?

THE OPTIMIST: Yes. Tra-la-la! A little accident—Tra-la—tra-la! *(He dances across the stage and loses the lower half of a trouser leg.)* Have you a pin? *(The commère produces one, and he repairs the damage.)* Thank you so much! A little difference of opinion with a motor-bus—that's all. Tra-la! tra-la-la! How gorgeous life is! and how happy I am!

LA PAR.: Your wife will perhaps——

THE OPTIMIST: My wife's left me—tra-la! Ran away, after *(points to his eye)*. She did *that* with the broomhandle.—Isn't life lovely?

MR. BY.: For the rich, I suppose——

THE OPTIMIST: Yes. Now, *I've* lost all *my* money—Tra-la!—Tra-la-la! Went on the Bourse smash when the Balkan War broke out. Vive la vie!

MR BY.: Excuse me, but *why* are you so happy? You don't appear to have cause to . . .

LA PAR.: You've lost your— wife, your money, and most of your clothes; you . .

MR. BY.: Your nose is not what it was, and you have at least one black eye.

LA PAR.: And yet you're happy—why?

THE OPTIMIST: Of course I'm happy—happy! happy!

MR. BY.: Do stop it! Why?

LA PAR.: Why?

THE OPTIMIST: Why? Because Monsieur Raymond Poincaré is President of the Republic.

MR. BY. *and* LA PAR. *(together)*: Et voilà la France!

[Exit OPTIMIST.*]*

LA PAR.: But it is true. We are all in love with him.

MR. BY.: With whom?

LA PAR.: M. Poincaré, of course. Why, he's the only President who's ever had a uniform!

MR. BY.: Uniform?

LA PAR.: Of course: he's a real, live member of the Academy. Oh, listen——

The roar of the boulevards makes itself heard on the Place du Tertre. It would hardly do so in reality; but if there were no poetical and theatrical licence, there would be no revues. Besides, there is a good deal of excitement in Paris this morning. A Franco-German incident has arisen overnight, because Monsieur Stephen Pichon, Minister for Foreign Affairs, sneezed three times as he passed German Ambassador von Schoen the bread at a State banquet, and afterwards curled his long moustaches up out of the soup, in obvious parody of the Kaiser. A German airship which had lost its way—as usual—has been seen hovering above the Place de la Concorde; the hawkers of special editions of the evening papers are busy; and even Monsieur Jaurès has dropped his antagonism to the three-years Army Bill, because the Zeppelin had dropped some hot oil on his beard as he was on his way with it to the Chamber of Deputies. Nearer, and therefore louder, than the boulevards' roar, is heard the rattle of drums and the steady tramp of troops. (We can supply vivid descriptive writing of this kind on moderate terms, by the yard, at any time, by special arrangement with the halfpenny papers.) At the sound of the drums and the fifes, and of martial voices singing—

"Il y a la goutte à boire là-haut!—
Il y a la goutte à boire!"

the compère—who invariably becomes a warrior on these occasions in a French revue—tilts his hat to one side, shoulders his cane, and marks time with his patent-leather boots. The commère doesn't spoil the view by shouldering anything. She stands to "attention," with fixed smiles.

"I am happy, happy, happy." "Why?"
"Because M. Poincaré is President."

(Continued on page 357)

PARIS SALON PICTURES 1913

"PIERROT VAINQUEUR," BY M. G. SEIGNAC

"LA VALSE CHALOUPÉE." BY M. A. WILLETTE

"Fool's Errantry"

"SOUS LE MASQUE." BY M. D. ETCHEVERRY

The Kiss: In Three Phases

THE KISS OF MOTHERHOOD *THE KISS OF LOVE* *THE KISS OF LAMENT*

FROM "LE BAISER," BY M. P. ALIZARD, IN THE SALON DES ARTISTES FRANÇAIS, PARIS

Bathers at Venice

FROM "BAIGNEUSES À VENISE," BY M. A. FAUGERON, IN THE SALON DES ARTISTES FRANÇAIS, PARIS

HALLO, PARIS! *(continued)*

ENTER THE ARMY

(Enter THE ARMY, *and a lot of other people, from nowhere in particular.)*

The Army is not quite so smart as might have been expected. It is also rather older, and its uniforms don't fit it very well. However, there is a good military band—which is the principal thing in all Armies.

LA PAR.: Mon Dieu! Whatever is that?

MR. BY.: That is the new Spirit of France! Recent events have aroused patriotism to such an extent that every Frenchman and every Frenchwoman, too, now insist on their right to serve the country. Of course, it is a strain on several essential buttons now and then; but now-a-days everyone in France is a soldier. You, a Frenchwoman, ought to know that. Don't you read the English papers?

LA PAR.: Some of these would frighten any enemy.

MR. BY.: Exactly! (THE ARMY *draws up at the "salute," and forms a square. Enter* MENIALS *in shirt sleeves, carrying ropes, sawdust, sponges, buckets, and other accessories of "the ring"*) Hullo! These are peculiar arrangements for a parade.

LA PAR.: Ah, this is not only a parade. The new spirit in France has progressed further even than you know. Physical education of every kind is all the rage. We do gymnastics now. (*She does some—very prettily.*) We practise *le* footing, *le* smoking, *le* rinking, and all kinds of English sports. We drink English tea; and now you will see *la boxe*. Everybody boxes now-a-days.

(THE CROWD *cheers.*)

Some ladies from a balcony throw flowers at the soldiers. Excited by this, a few modistes—there are no dressmakers' shops at Montmartre, but this is a revue, remember—regardless of expense, throw out a lot of artificial flowers; which, as a matter of fact, will certainly be paid for somehow or other by their customers.

THE BAND *plays the "Marseillaise," "Knocked 'Em in the Old Kent Road," and other appropriate airs. Madame Georgette Le Blanc recites the "Ballad of the Birth of Boxing," and so upsets the "Blue Bird" champion that he gets what* THE PARISIENNE *and crowd enthusiastically hail as "Le Knock-Out" in the fourth round.*

"The Army is not quite so smart as might have been expected. It is rather older, and its uniforms don't fit it very well"

(Enter THE CHAMPIONS.)

LA PAR.: Voilà! The new spirit in literature! (*Presenting.*) You have on my right Tristan Bernard, heavy-weight champion, holder of the Champion Toddles belt, the Little Café medal, and the Uninvited Guest cup. On my left, Maurice Maeterlinck, who got the Blue Bird under National Sporting Club rules. The contest will be one of twenty rounds, with six-inch—I mean, six-ounce—gloves and musical accompaniment.

MR. BY.: But who are those people over there?

LA PAR.: Oh, they're quite *vieux jeu*. They're just going to have a literary duel of the old kind.

MR. BY.: But there are such a lot of them!

LA PAR.: Of course. There are photographers, cinematographers, reporters, and so on; also detectives in plain clothes. You see, a literary duel is a very important affair.

MR. BY.: But why detectives?

LA PAR.: Oh, to see that the police don't interrupt the duel.

MR. BY.: But why a duel at all?

LA PAR.: Oh, don't you know? M. Durand, dramatic author, has objected to M. Dupont's criticism of his play which appeared in his paper, and he's asked him to apologise.

The duel is about to begin, when a man runs in madly.

MR. BY.: Why don't they begin?

LA PAR.: Listen.

A VOICE: Ladies and gentlemen, we have just heard that the cinematograph operator of two of the most important music halls has been delayed by a

(Continued on page 365)

HALLO, PARIS! *(continued)*

"The New Spirit in literature . . . On my right, Tristan Bernard, heavy-weight champion, on my left, Maurice Macterlinck who got the Blue Bird under N.S.C. rules."

breakdown. He has sent a message asking if we wouldn't mind postponing the duel for an hour or so. I'm sure you'll all share our disappointment, and that, under the circumstances, you won't mind coming back again in, say, an hour-and-a-half. We are frightfully sorry; but I'm sure you'll understand.

Discreet murmurs of approbation as the duellists put on their coats and converse with their respective witnesses. They decide to go and have luncheon, to kill time—since someone or something must be killed.

LA PAR.: You are in luck to-day. Fancy seeing two duels at the same time!

MR. BY.: Yes, that's all very well; but where are we going now?

LA PAR.: Shall we go to Armenonville and have some tea?

MR. BY.: Tea! Why, it isn't two o'clock yet!

LA PAR.: Never mind; we'll see something of Paris on the way. My aeroplane is waiting. Come.

They move away, leaving the hill of Montmartre behind them. THE PARISIENNE *points out all the objects of interest (as well as other things duly paid for by enterprising advertisers) to* THE BYSTANDER. *The traffic rushes on beneath them as heedlessly as it always does in Paris. Several people are killed, to the indignation of* THE BYSTANDER, *who threatens to write to "The Times" about it, and the indifference of his companion, who takes it as a matter of course. Presently, they pass near the Eiffel Tower.*

MR. BY.: What is that man doing there on the top of the tower?

LA PAR.: Oh, he is a most important person. Let us have a chat with him.

MR. BY.: Certainly.

The aeroplane attaches itself conveniently to the platform.

LA PAR.: Holà! Bonjour, monsieur!

THE OPERATOR *(who is busy polishing a lens on a searchlight)*: Bonjour, madame.

LA PAR.: Monsieur wants to know what you do.

THE OP. *(angrily)*: What I do? I thought everybody knew me by this time.

LA PAR.: But Monsieur is a stranger—*(lowering her voice)*—an Englishman.

THE OP. *(scenting money)*: Oh, well then! Monsieur, this is my searchlight. At night I oblige M. Astruc by turning it on to his beautiful new theatres, so that everyone can see there are no ouvreuses, how comfortable the seats look, how beautiful the frescoes.

LA PAR.: I disapprove of these innovations.

MR. BY.: But surely convenience, comfort, beauty ——

LA PAR.: *(with dignity)* One does not go to a theatre to sleep or to look at pictures. "The play's the thing."

MR. BY.: What a command of our language!

THE OP.: Well, all that is no concern of mine. I do what I'm told.

MR. BY.: And what do you do in the daytime?

LA PAR.: Aren't you bored?

THE OP.: Bored? *(laughing)* I should think not. Why, I see everything. Come here, both of you, and look here. *(He turns the light full on to the salons, which are full of people fighting and squabbling. It is therefore obvious even to* THE BYSTANDER *that they are artists).*

MR. BY.: But who are those queer people in front of the painters?

LA PAR.: General Saumon and Mademoiselle Sauce Verte, of course. No Salon is complete without them.

MR. BY.: And this is the Salon?

LA PAR.: Mais, non! This is *all* the Salons. Don't you remember your nursery rhymes?

MR. BY. *(who has long ceased to be surprised at her knowledge of things English)*: Which? This is the house that Jack built?

(Continued on page 362)

La Parisienne Indépendante

FROM "SILHOUETTE PARISIENNE," BY M. MARCEL BLOCH, IN THE SALON DES ARTISTES INDÉPENDANTS

By Enrico Sacchetti

MLLE. 1913 LOOKS BACK UPON THE

Souvent femme varie and the metamorphosis of women's clothes is history rendered in stuffs and shapes instead of printer's ink. In fifty years the pendulum of feminine fashions has swung as far as the pendulum of femininity itself—from the sublime to the ridiculous—and back again: from the extreme of stuffiness to the ultimate limit of airiness: from full to slim, from awkwardness to grace. And all the time it has marked the footsteps of lots of other things than fashions—

Paris Fashions

FETTERS FROM WHICH SHE HAS ESCAPED

By Enrico Sacchetti

emotions, for instance, habits, customs, and most of all morals. Fifty years ago woman's dress, with its touch-me-not crinoline, its shawl and bonnet might have been written down sedative—those were the days of docile domesticity. To-day, to wear as little as possible, but to wear that provocatively—this is the end of every woman's desire, and modern fashions are as purposely exciting as half a century since they were the other thing.

HALLO, PARIS! (continued)

FRENCH ARTISTS OF ALL SCHOOLS—FRONT VIEW

LA PAR.: Yes. . . . Revised for May, 1913. (*She points with her long-handled parasol to the representatives of the Salons as they pass.*)

This is the Salon National des Beaux Arts,
This is the Salon des Artistes Français,
Which broke away
One fine spring day
From the Salon National des Beaux Arts.
This is the Salon d'Automne,
Which wouldn't be done
Out of the fun,
And found it would pay
To break right away
From the Artistes Français,
Which broke off in its day
From the Salon National des Beaux Arts,
These are the Salons des Humoristes,
Which shook their two fists
At the Autumnalists. . . .

THE OP.: Now I really can't have any more of that kind of rubbish up here.

LA PAR.: Well, I'll just point the others out to our friend from London. Those are the Indépendants—they are independent of everybody except their landlords, and of everything, painting sometimes included. With them are the Cubists, and they look on all the older schools as jujubists or toothless wrecks. These are the Futurists—painters with purple pasts and no future.

MR. BY.: I don't like the looks of any of them very much. Have you no real artists in Paris?

LA PAR.: Oh! yes. But most of them are dead, and none of the living ones exhibit now. The pictures of the dead ones (except those which have been stolen) are kept in the Louvre.

THE OP.: Now I'm sure you've seen enough. I'm going to turn the light on to that enormous palace over there.

MR. BY.: Who lives in it?

THE OP.: Mademoiselle Gaby Deslys. She has just returned to Paris, and——

LA PAR.: I think it's quite time we were getting on. Vite, mon ami!

MR. BY.: But I——

LA PAR.: Now, please don't keep me waiting.

MR. BY *tips* THE OPERATOR *extravagantly, in the proper English manner, and the aeroplane moves off. Presently, they are above the Bois, and soon come to land on a charming lawn, outside a no-less-charming pavilion.*

THE PARISIENNE *and* THE BYSTANDER *sit down at a table at the famous restaurant in the Bois de Boulogne. The maître d'hotel, recognising in* THE PARISIENNE *one of the élite, gives her a table he has just refused to a couple of more ordinary-looking customers. It is a perfect Spring afternoon; the sun shines through the young leaves of the trees; the band plays the usual and inevitable rag-times.*

Every few minutes a smart victoria or an enormous car stops at the entrance, and smartly-dressed women make a lazy and effective entrée. They walk slowly, taking great care that everyone watches them, all round the tables; some—actresses or demi-mondaines—although they have booked their table, and know perfectly well where they ought to sit, pretend not to see it, and remain standing, looking vaguely just above the heads of the customers, to give them time to admire their frocks and their beauty—purely out of kindness, of course.

LA PAR.: Again you are fortunate; everybody in Paris is here to-day.

MR. BY.: Everybody?

LA PAR.: Yes. But let me explain. Of course, there are other people in Paris; but they don't count. By "everybody" I mean the real, smart Parisians, who do the right thing at the right moment, and nothing else in life.

MR. BY.: Is that fun?

LA PAR.: It's chic.

MR. BY.: But do they enjoy it?

LA PAR.: No one knows. They don't know themselves; but they can't help it. They must live their lives.

A man, shabbily dressed, passes them; he holds some postcards in his hand, and his pockets are full of papers.

THE OLD VAUDEVILLISTE: Ayez pitié d'un pauvre vaudevilliste. . . . I used to write plays, sir; but now . . . I sell postcards. Here's a nice one, of the Eiffel Tower . . . and here is "The Answer of the French Soldier to the German Soldier." . . . Really and truly, I am not what you think. I have seen better days. Perhaps it is I who wrote the vaudeville that once made you laugh.

MR. BY.: Why don't you go on writing?

THE O. V.: It's no use now, unless you are a foreigner or can put money in your own plays. The dramas are German, Russian, or English; the operettas are musical comedies; they are trying to boom Mr. Bernard Shaw; and even M. d'Annunzio writes in French. It's the limit, M'sieur l'Baron. So I am driven to this!

LA PAR.: Poor old fellow! It does seem hard.

FRENCH ARTISTS OF ALL SCHOOLS—BACK VIEW

(Continued on page 364)

The Hats of the Moment—with Heads

AND A FEW GLIMPSES FROM GLAD PARISIAN EYES

Something upstanding or outstanding, and very brilliantly coloured—that is the keynote of the latest hats, which, when not boat-shaped (see right-hand bottom figure) are fashioned in tulle, and of the approved eighteenth century "capeline" shape seen on the left-hand lady in the centre picture at the bottom. Out of every twenty hats worn in Paris at the moment nineteen at least are black, and though the aigrette has disappeared, feathers remain—feathers of all heights, shapes, and colours, from those of the priceless and nearly extinct bird of paradise to the harmless and flourishing barn-door fowl

HALLO, PARIS! (continued)

By Felix Jobbe Duval

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THE PARISIAN VERSION OF THE OLYMPIA HORSE SHOW: THE CONCOURS HIPPIQUE

Mr. By.: And who's the gentleman with the extraordinary clothes, standing behind you?

The O. V.: Oh, that, M'sieu le Duc, is my only friend. Of course he's not poor like me, but we go about together in the afternoons, to talk of the good old times. Allow me to present you.

La Par.: Why, it's the last of the boulevardiers! The only specimen of a species now quite extinct.

The Old Boulevardier (*in a squeaky voice*): Yes, sir; and I have seen many things in my time. . . . But we've fallen on evil days. The famous restaurants have disappeared. There's a bootshop where Tortonis' used to be; and now they are going to destroy the Café Anglais—the Café Anglais, sir! Why . . . —(*but the manager comes up before he has time to finish his reminiscences, and chases the two old men away, apologising to his clients for such an intrusion*)

Mr. By. (*indignantly*): I don't see they were doing any harm.

La Par.: Oh, but so terribly old-fashioned! Real Parisians hate everything that is not "the right thing" at the moment.

Mr. By.: Well, I had no idea that French people were so——

La Par.: I never said French people; I said Parisians. Most true Parisians are Russians, Argentines, Americans, Roumanians, Italians, Spanish; though some of them were even born in Paris, of French parents.

Mr. By.: Ah, but the Parisian ladies!—how wonderful!

La Par.: Yes, they are wonderful, aren't they? They have *chic*, they have *cheek*—the two necessaries of life, in fact, the two which always succeed in life—at least, in Paris—you can see that at any time of day or night.

The Bystander *remains lost in his thoughts, also wondering what he is to do in the evening:* "*Why not a music-hall?*" *says* The Parisienne, *who, being a commère, is able to read everybody's thoughts. And, of course, they find themselves inside one immediately.*

La Par.: Have you ever seen anything like this?

Mr. By.: Never!

La Par.: It's the newest and the smartest music-hall in Paris, recently built by M. Astruc, who felt that Paris needed an ideal music-hall as it needed an ideal opera and an ideal theatre. Everything M. Astruc does is thoroughly Parisian; he has introduced the Russian Ballet, d'Annunzio's "San Sebastian," Wilde's "Salome," Strauss's operas—and Mr. Beecham.

Mr. By.: Dear! Dear!

La Par.: And it's a gala night this evening! You're very lucky, I must say.

By Felix Jobbe Duval

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THE PARISIAN VERSION OF RANELAGH: AT THE BAGATELLE POLO CLUB

(Continued on page 366)

ELLIMAN'S

EMBROCATION

HALLO, PARIS! (concluded)

"TANGO"

Tea-time partners in Parisian tea-shops are somewhat varied. Sometimes you are lucky—sometimes not

then a very satirical song about his dancing and his writing. Enormous success. The real M. de Fouquières laughs and claps his hands patronisingly. Then follows a scene about M. Gunsbourg and his adventures with Parsifal at Monte Carlo. M. Gunsbourg behaves in the same way as M. de Fouquières, pretending to enjoy the jokes about his pretensions as a composer very much indeed.)

MR. BY.: I shouldn't like that at all!

A clock strikes midnight—for no reason in particular.

MR. BY.: Good gracious! That's twelve o'clock! And I have important business in London to-morrow. I wonder if my monoplane. .

LA PAR.: Don't bother about that! Come with me to the Gâre du Nord. Why everything's been arranged especially for your benefit, didn't you know?

The scene changes—the scene in a revue is almost as changeable as the weather or the "mobile donna" in "Rigoletto"—to the Gare du Nord. The famous railway station is transformed. There are flowers, carpets, and green plants everywhere. The guards and porters are in evening dress. The passengers, all gorgeously arrayed, flock to the charming little staterooms of the new midnight train.

MR. BY. (*leaning out of the window as the train glides rather than steams from the station to the accompaniment of blown kisses, showers of roses, and of pleasant alarums and excursions generally*): Ah, l'annay prochayne! Ah, l'annay prochayne!

[THE END

MR. BY.: What's a gala night?

LA PAR.: Ah! Another one of M. Astruc's wonderful ideas. On gala nights, M. Astruc, regardless of expense, always invites a few of the best-known "celebrities" appearing in the Revue. They sit in the boxes and watch the imitations of themselves on the stage.

MR. BY.: But don't they mind being made fun of to their faces?

LA PAR.: Some pretend they don't, some try to pretend they do. Anyhow, to figure in a Revue is to know real glory, so they can't very well object.

(*They listen to the Revue, the first tableau of which ends with a défilé of English operettas from the "Mikado" to "The Dancing Mistress." The costumes are quite accurate as regards colour and cut, but the materials are slightly different from those used in London—just slightly! For instance the Quaker Girls wear their severe traditional costume carried out in transparent material.*)

LA PAR.: Oh, look! There is M. André de Fouquiéres in one stage-box and M. Raoul Gunsbourg in another. Now it's going to be great fun.

Little scene on the stage by an actor disguised as M. André de Fouquières (with a ballet skirt) on his return from America, where he has been giving lectures on French elegance;

SKETCHED AT RIZZI'S RESTAURANT CECIL

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PARIS NIGHTS ENTERTAINMENTS

By "Jingle" *Illustrated by Norman Morrow*

"La Présidente" at the Palais Royal Theatre

THE "Palais Royal" has always had a reputation for the farce that is a little *décolletée*, and to my simple and unsophisticated mind it seems that *La Présidente* keeps up the historical record with a quite noble fidelity.

The story is a simple one. President Tricointe has committed the indiscretion of marrying his cook, and, consequently, he is a social exile from Paris. He is no more than a plain *sous-préfet;* but he has always been a stern moralist, and is very severe upon his subordinates for even the most ordinary lapse from the path of grace. One of them, for instance, has been keeping house with a lively young lady named Gobette, without having previously complied with the usual requirements of the marriage law. The President has, therefore, used his influence to bundle the young lady out of the apartment in which she had been installed; and that is the beginning of the trouble.

THE FAITHFUL USHER
Of M. le Ministre, played by M. Lamy in "La Présidente"

While the President has gone to see his wife off at the station a number of his young friends come to his house and decide to play a little joke on this austere man. They bring Gobette with them, explaining to her that she is at liberty to occupy the President's bedroom; and her luggage is taken thither accordingly. When the good and moral President returns home he is a little shocked to find in the apartment he imagined to be empty a dainty little lady in an equally dainty *peignoir*. He protests indignantly; but the lady has what is called a fascinating way with her. I can certify personally as to this, as I had my glass fixed on her all the time. Gobette makes love to the stern President in the most effusive manner; and she has all but succeeded in breaking down the opposition to her charms when the Minister from Paris is abruptly announced. The Minister is another official who is very jealous of the moral perfection of his subordinates, and for the moment the President is afraid that his career is irretrievably ruined.

FAIR, BUT FRAIL
Mlle. Cassive as Gobette in "La Presidente," a young lady who is a thorn in the flesh of more than one public man

Gobette, however, rises to the occasion magnificently. Finding that the Minister is disposed to take it for granted that she is the President's wife, she allows the error to go uncorrected, and even commences to plead for professional advancement for her "husband." The Minister is most ready to grant the favour. He declares at once that the President must take up an appointment in Paris. He has reasons of his own (which it is not, of course, for me to inquire into) for desiring the lady to be nearer town. The second act shows us a room in the Ministry of Justice, and one of the first of the visitors announced is—

Joseph Simpson, R.B.A. *Copyright. John Dewar & Sons, Ltd.*

WALLACE

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DÉSHABILLÉ, CHARMING AND DISCREET

Gobette. She has come to try and explain her real position, but the Minister will not listen to her. By way of making her arguments more convincing Gobette pulls a string (or something of that sort), and a moment later she is standing before us (and before the Minister especially) in a charming, though perfectly discreet, *déshabillé*. The situation is daring, of course ; but the hilarious humour of it atones for much. Almost at the same moment a gentleman is announced, and the Minister has barely time to push Gobette into the corridor and to fling her frock and hat into an oaken trunk, when the visitor walks in.

While the Minister is bowing his visitor out again two men arrive from a furniture depository, and take away the oaken trunk with its precious contents. This is a really humorous situation. A moment later Gobette and the Minister are rushing madly about the room trying to discover what has become of the lady's outward attire ; and while Gobette is protesting loudly that she cannot go out into the street as she is (a tolerably obvious fact), yet another visitor is announced. Gobette is, therefore, bundled into an adjoining room, to the great delight of the Minister's secretary, who has a nice taste in that direction himself. The visitor proves to be Madame Tricointe herself—"La Présidente"—arrived for the purpose of explaining her husband's merits to the Minister.

"La Présidente" hardly expects to make an impression on the score of her personal attractions, and consequently she is a little surprised when the Minister peremptorily orders her to—remove her frock. She explains in a delicious little aside that she appears to have made a very rapid conquest, and with a simper on her fat and very middle-aged face she at once complies with the Minister's request. After all, if this is the fashion in Ministerial circles in Paris, it is not for a mere provincial like herself to criticise it. What? "La Présidente's" *déshabillé* is naturally a little more homely than that of the fair Gobette, though, by a crowning mercy, nothing in the way of red flannel enters into its composition. "La Présidente" is a little disappointed to find that once her frock has been removed the good-looking Minister pays her no further attention. He simply snatches the garment up and runs to the rescue of Gobette, bidding her make the best she can of it, and escape while there is yet time. In the midst of the confusion who should stroll into the office but President Tricointe himself. He has called to learn why it is that so many honours have been suddenly heaped upon him, and the first sight that meets his eyes is the not overclad figure of his lawful wife. Without attempting to account for the strange taste of great Ministers, Tricointe declines absolutely to accept favours which have been bought—as he imagines—at so terribly great a price. However, the third act puts everything right, and brings a most uproariously funny play to a satisfactory conclusion.

"Le Minaret" at the Théâtre de la Rénaissance

This piece, which also I saw while in Paris, is a more ambitious effort, being a comedy in verse. The idea of the piece is that an old sheik, who has just died, has left behind him a palace, vast lands, and, above all, one of the most attractive harems in Bagdad. Being a considerate man he has made a will in which it is

HOURIS FROM A BAGDAD HAREM

In "Le Minaret" the story turns upon the death of an aged sheik who leaves behind him not only much wealth but also an extremely attractive harem. In his will the sheik provides that the ladies of the harem shall choose among certain claimants the heir to his wealth and themselves

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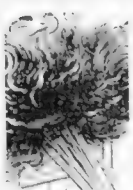

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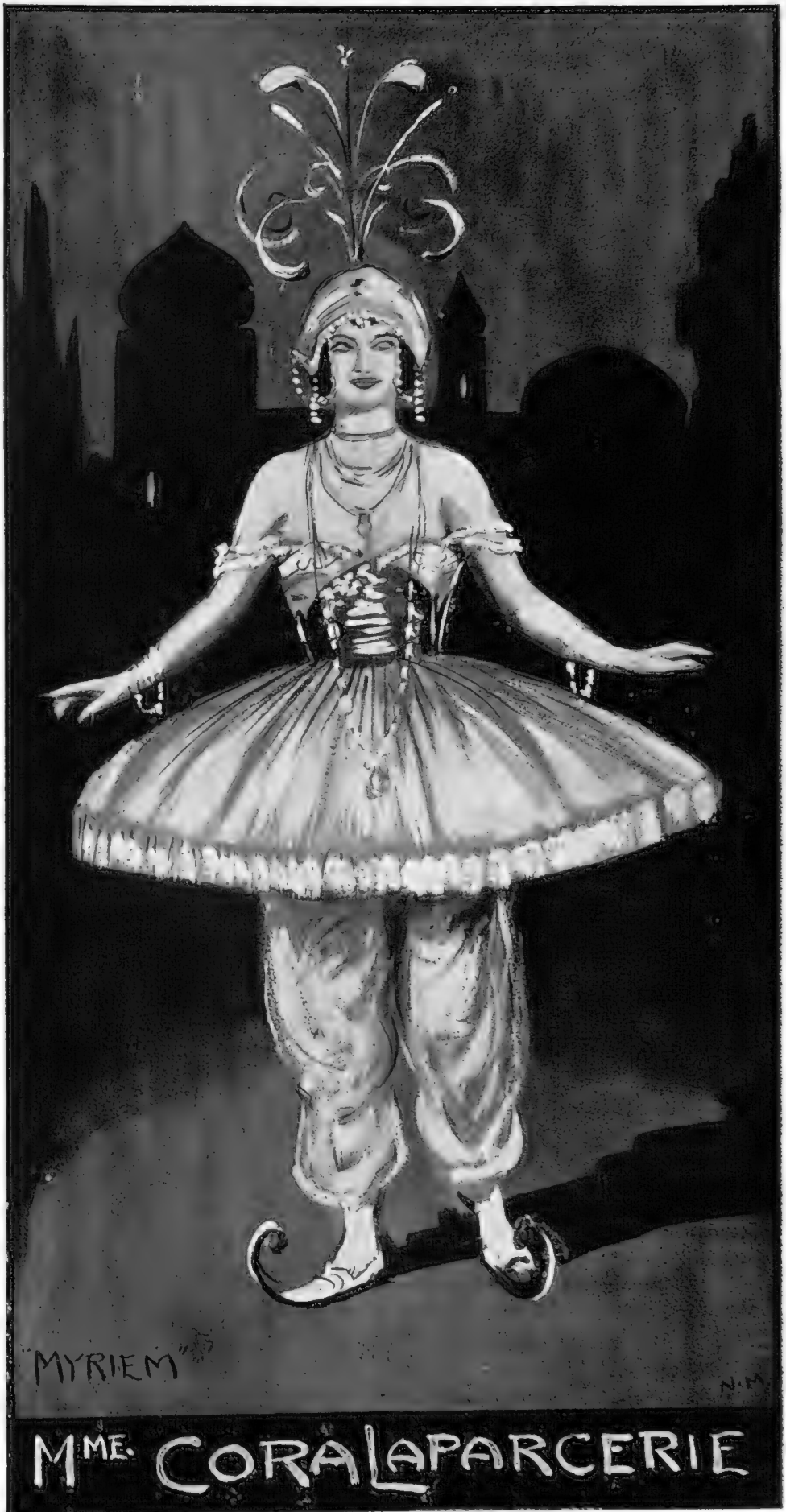


who in private life is Mme. Richepin, is an actress of infinite variety. It will be seen by the above that she can *porter le pantalon* as effectively as the flowing robe in which the playgoer is more accustomed to behold her. Her husband is the famous poet-dramatist whose works are not unknown to the British public. Mme. Cora is here seen in the leading rôle in "Le Minaret"

OLYMPIA, SCALA, AND FOLIES BERGÈRES

provided that the ladies of his harem shall choose for themselves among certain claimants the successor to his estate and—incidentally—the attractive harem.

There are one or two tests to which the claimants must submit, but the chief of these is set forth in the second act. It is required that the claimants shall spend the whole of one long summer night in the gardens of the palace in the agreeable society of the ladies of the harem,

"ARCADIANS" AT OLYMPIA

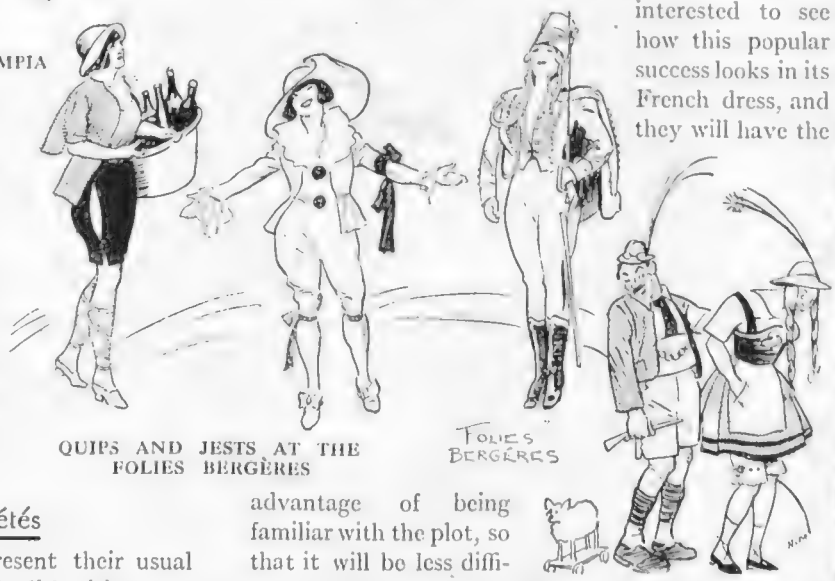
without, however, manifesting the least sign of tenderness or emotion. The claimant who cannot pass this test becomes disqualified at once. It is the business of the second act, therefore, to accentuate the difficulties of the claimants under the very trying circumstances; and though the story is told with a good deal of humour—some of it quite amusingly farcical—the plain cold fact remains that the skating is all the while on very thin ice indeed.

Théâtres de Variétés

The variety theatres in Paris present their usual attractions. which, as far as English visitors are concerned, are, I imagine, of the daintily undraped order. I venture to put the matter thus bluntly because I do not think that the Englishman who is not resident in Paris will be able to follow the quips and jests of the current Revues with any very great satisfaction to himself. I am somewhat given to boast of my unusual knowledge of the French language; but I had to confess to a French friend who went with me to see the Revue at the Folies Bergères, *En Avant, Mars!* that I could not make very much of the humour of it. I was extremely pleased when he assured me

COSTUMES—AND THE LACK OF THEM—AT LA SCALA

quite frankly that he could not understand it either. But both at the Folies Bergères and La Scala there is plenty of diversion for the simple English mind in the picturesque novelty and daring designs of the costumes of the ladies; and this feature will, I fancy, be voted as alone worth the price of admission. At Olympia, in place of the usual lively Revue, there is a French version of the musical comedy, *The Arcadians*, which enjoyed such a triumphant success at the Shaftesbury Theatre in London. Many visitors to Paris will probably be interested to see how this popular success looks in its French dress, and they will have the advantage of being familiar with the plot, so that it will be less difficult to follow the story than it might be in the case of other plays which are less self-explanatory. JINGLE



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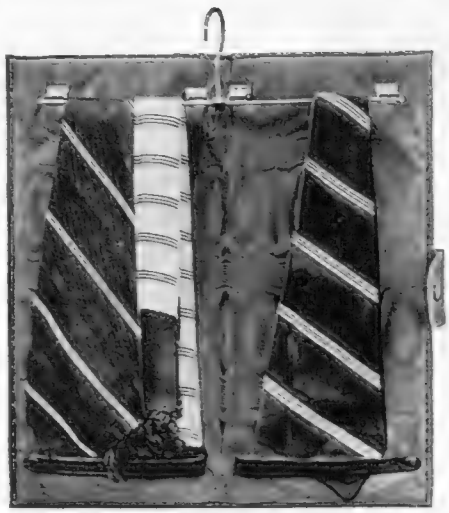

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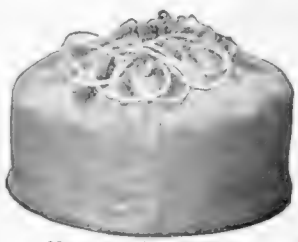

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Why Follow the Fashion?

THE REVOLT OF A PRETTY ACTRESS

MLLE. MARCELLE PRINCE
Of the Théâtre de l'Athénée, leader of a revolt against the fetters of fashion, the lines of which are indicated in the article herewith

The recent answer given to this question by Mademoiselle Marcelle Prince has almost stirred fair Parisiennes to a revolt. According to Mademoiselle Prince, women are the slaves of Fashion, not so much because of a desire to look pretty and to be dressed becomingly, but because of the fear of being suspected of not having money to spend on clothes. "Time and again," she says, "I laid aside a dress or a suit that was perfectly new and very becoming, only because I trembled at the very thought that my acquaintances would sadly shake their heads and declare that I must be in a very sad financial condition if I am compelled to wear my old clothes.

"Once I realised this fully, I decided to be my own mistress in the realm of dress; and this resolution was helped along by the realisation that a woman must create her individual fashion if she is to look as well as Nature made it possible for her to look. In other words, every woman must create her own fashion. It is no exaggeration to say that the cost of the wardrobe of a well-dressed Parisienne averages at least fifty thousand francs a year. One can imagine how much worry and sorrow and sacrifice are directly due to this mad desire to be in style. I, for one, have decided to be a free woman. Of course, I do not mean to be a freak. What I mean is that henceforth I will dictate to dressmakers instead of being dictated to by them!"

Deauville *Paris* *Monte Carlo*

Ciro's Partout

IT really looks as if before long it will be a case of Ciro's *partout*. Ciro's, Monte Carlo, has been famous for years; Ciro's, Paris, is an extremely healthy infant, who is already causing his older brethren no little heart-burning by his abnormally rapid growth; and Ciro's, Deauville, is to make his first bow to the gastronomical public so soon as the visitor begins to flock to the famous northern resort. Ciro's—for the benefit of the uninitiated—being translated means all that is best in the restaurant line, all that is gayest, and all that is the most *chic*. Look in at Ciro's, Paris, especially at dinner time on a Sunday night, and if you want to know the names of the diners send for the "Almanach de Gotha." The King of Sweden, if he happens to be in Paris, is sure to be at one table, for he never dines save at Ciro's, the Grand Duke Boris at another, for Ciro's is distinctly Grand-Ducal, the Duke of Westminster at a third—and so on and so on. The crowd at supper, too, is of the smartest and the most Parisian, and the "attractions" are among the very best in the city of electric light signs, the latest to be added to the long list of "artistes" being those famous American "ragtimers," Hale and Patterson.

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GOLF.

AMATEUR CHAMPIONSHIP PROSPECTS

Mr. John Ball

IT is time to take stock of the position in the amateur world. Within a fortnight the Amateur Championship will commence at St. Andrews. The holder of the title is, as my readers know, Mr. John Ball, who won his eighth championship at Westward Ho! last year. That such an experienced and masterly player should win his ninth championship and repeat his 1907 victory at St. Andrews is quite on the cards, more particularly if the weather is kindly and the abominable east wind absent. From Hoylake, in company with Mr. Ball, there will come Mr. Hilton, Mr. Weaver, and Mr. Charles, and I hope also Mr. Dick, but I regret to state that Mr. John Graham will again be an absentee from the ranks, as will also Mr. Maxwell, who dislikes the worry of a great competition. Mr. Hilton is, we know, in good form, and will put up a good fight for his fourth championship. From the same district we shall have Mr. Lassen and Mr. Crummack, while the Midlands will send their two doughty young champions, Messrs. Woolley and Carr. Coming to the metropolitan area we must consider Mr. H. E. Taylor as the likeliest candidate. Further South we find the Hon. Michael Scott, whom St. Andrews ought to suit to a nicety, particularly if the course is hard.

Photograph, Sport and General

MR. W. E. FAIRLIE

The new Captain of the Royal and Ancient Club, St. Andrews, of which the Prince of Wales has just been made an honorary member

The Scottish Phalanx

What of the Scottish hopes? It seems that their principal chances of holding their own depend on Mr. Blackwell, Mr. Gordon Lockhart, Mr. Robert Harris, Captain Hutchison, Mr. N. Hunter, and Mr. C. B. Macfarlane, while, no doubt, there will be some good representatives of the St. Andrew's local clubs to help in stemming the Saxon invasion. I do not know whether Mr. Guy Campbell's military duties will allow of his competing. If they do he will much strengthen the Scottish forces. Mr. Simpson, we may hope, will also assist his countrymen in their hour of need. But, of course, none of those I have mentioned may prove successful, and we may have a surprise. So far, however, as I can judge there does not seem much chance of this, for the younger division have, as yet, thrown up no player of outstanding ability.

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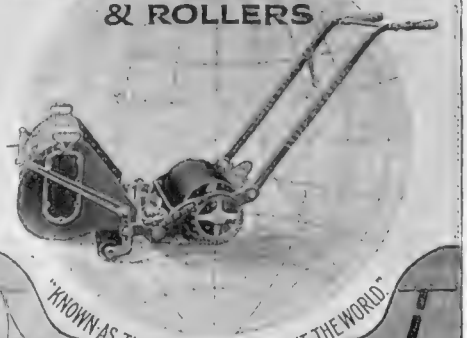

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KENT ('midst lovely country between Ashford and Rye).—Lounge hall, 3 reception, bath, 8 bedrooms; in perfect order; beautiful old pleasure grounds; stabling; extensive massively constructed buildings; 4 cottages, and

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Extensive range of stabling for 3 or 4, coach or motor-house for 4, coachman's house, and excellent outbuildings. The gardens are exceptionally well timbered, and include 2 large productive kitchen gardens, 2 tennis lawns, winding walks and shrubberies, SMALL LAKE AND STREAM, 3 good meadows, in all 9 acres. Part of purchase money can remain.—Apply, Box K 5,822, THE BYSTANDER, Tallis Street, E.C.

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Capital stabling for 10 horses; home farm, entrance lodge, 3 cottages; golf. Bargain price, £8,000; or the Estate would be divided and sold with 25 acres, price £5,000. — Box M 63, THE BYSTANDER, Tallis Street, E.C.

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Stabling, motor garage; farmery, gravel soil, golf, fishing, hunting. Income from orchards alone £150 per annum. Bargain, £5,250.—Agents, F. L. MERCER and Co., as above.

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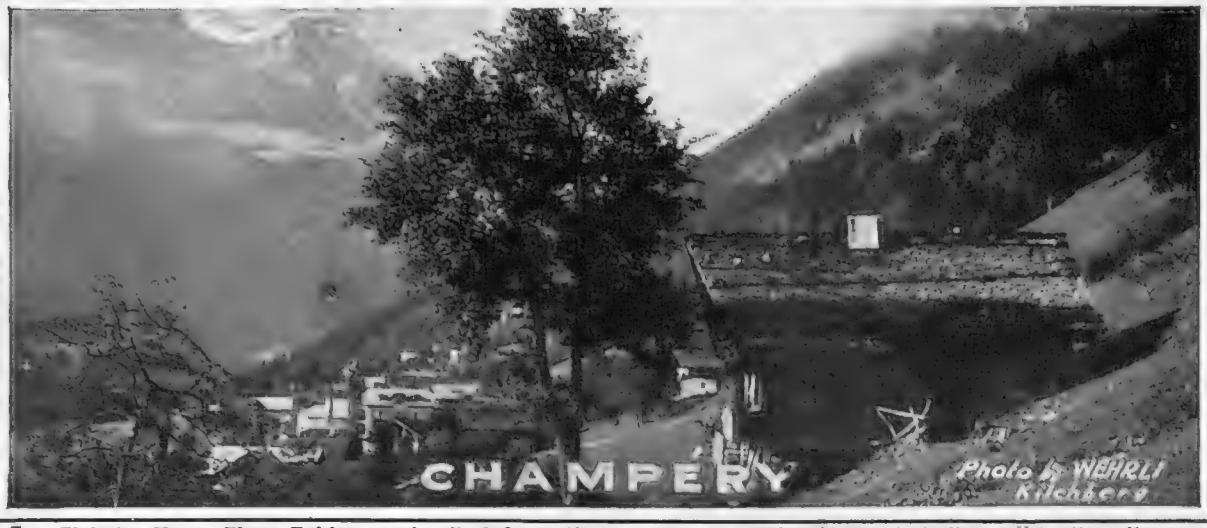
SWITZERLAND



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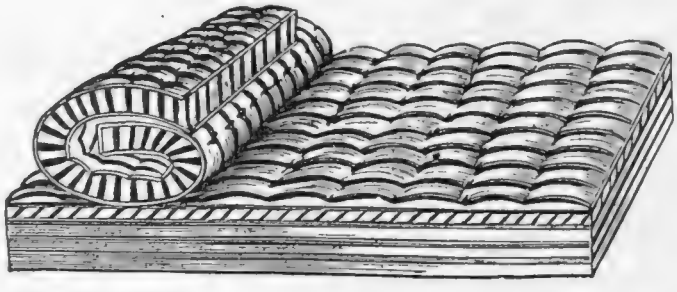

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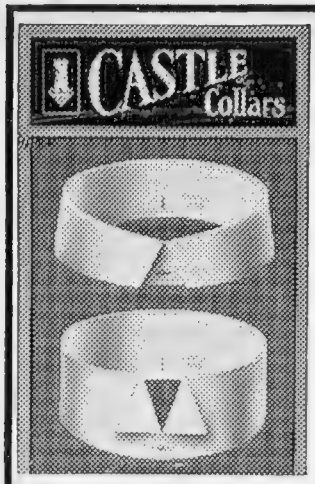

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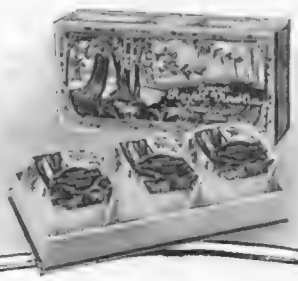

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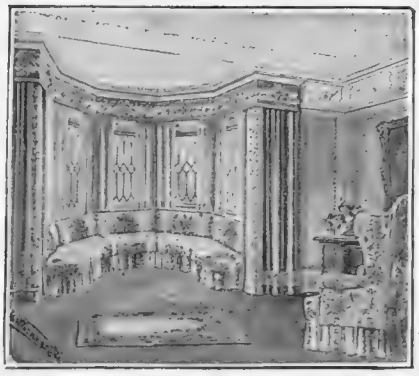

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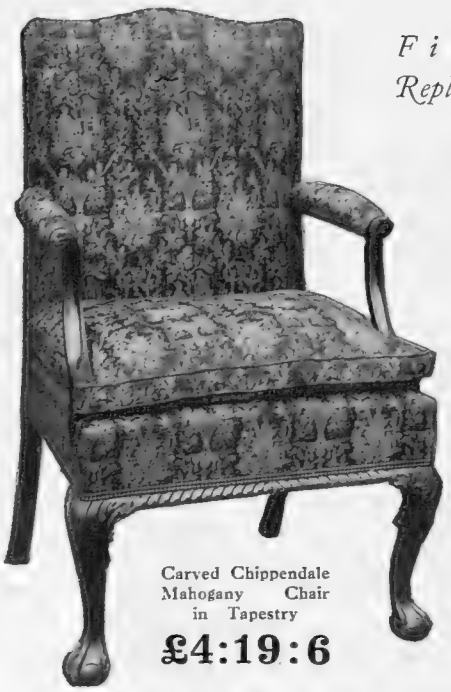

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RACING: Manchester Cup. By CARBINE

John Osborne's Chester Cup

There was a terrific scramble for the Chester Cup last week. Imagine a circus ring enlarged a few times, and you will get a fair idea of the Chester racecourse. It is undoubtedly one of the worst tracks in the kingdom, and to expect the Chester Cup to show the proper merits of the horses engaged is absurd. Too much depends upon luck for the race to be one to gamble on. A real outsider turned up last week when The Guller won, but everyone was pleased at his success for the sake of his trainer, old Johnnie Osborne. The famous ex-jockey is not too old at eighty to do full justice to the few horses he trains in Yorkshire. He is undoubtedly a wonderful veteran, and it did one good to hear the hearty cheers which signalised his success at Chester.

Manchester's Chief Race

Lorenzo ran well in the Chester Cup without having sufficient stamina to resist the tremendous rush of the lightly weighted The Guller at the finish. Will Mr. Leopold de Rothschild's colt make amends for his failures at Epsom and Chester by winning the Manchester Cup on Friday? I am writing these notions previously to the Kempton Park meeting, so it is impossible for me to include the Jubilee Handicap running in my estimate of the prospects of the chief race at Manchester. Several horses are engaged in both events. We cannot get away from the excellence of Lorenzo's chance, but I hardly think that he will beat Scots Saint, whose victory for a Manchester owner would obviously be very popular with the crowd. The colt does not seem to be badly handicapped. Among the lightweights Gael Rhu will probably run best, but I shall make **Scots Saint** my rather confident selection, taking LORENZO as a second string.

Other Selections

Apart from the big handicap, there is promise of excellent racing on each of the four days of the Whitsuntide meeting at Manchester. The Carlton Plate on Wednesday may enable **Young Pegasus** to score his maiden success. He is a handsome young horse who is sure to make his mark before long. In his absence Sun Yat might win the race in question. The Whitsuntide Plate, on the same afternoon, may be secured by **Rawal Pindi.** On Thursday the Beaufort Handicap might be won by **Bonnie Bird.** For the Salford Borough Handicap on Saturday a rather disappointing acceptance has been secured. The race would be a certainty for **Great Surprise** if in his old form. As likely as not, however, he will be left at the post, so unruly has he become lately, and I, therefore, couple him with **Sleipner,** the crack Irish three-year-old. The Red Rose Stakes should be won by **Sun Yat.** There will also be a meeting at the end of the week at Lingfield Park, where **Taslett** may win the Imperial Handicap on Saturday and **Lundy** the Eden Plate.

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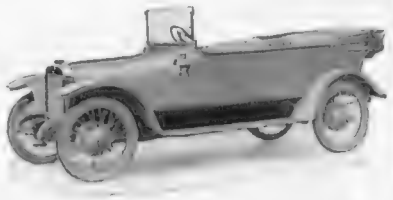

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London Showrooms: 6 GREAT MARLBOROUGH STREET, W.

And at Glasgow, Edinburgh, Dundee, Cardiff, Liverpool, Newcastle, Hull, Manchester, Leicester, Leeds, etc.

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The World, The Tyre, & The Motorist.

The World and the Motorist are obvious. The Tyre is the Victor —the most reliable, the most durable, the best tyre to be found anywhere on the roads of the world.

The Victor Tyre Co., Ltd.,

Proprietors of the Challenge Rubber Mills, Eagle Wharf Road, City Road, London, N. Telegrams: Signature Hox, London. Telephone: 3497 North (3 lines).

K325

The possession of a **Humber** CAR

provides the opportunity of making the acquaintance of the country's beauty spots in comfort, and at a minimum of expense. For Catalogue of Humber Cars write—

HUMBER, Ltd., Coventry. LONDON: 32, Holborn Viaduct, E.C.; 60 64, Brompton Road, S.W. REPAIR WORKS: Canterbury Road, Kilburn SOUTHAMPTON: 27, London Road. *Agents in every town.*

THE PRESIDENT'S CHOICE
President Poincaré entering his 26 h.-p. Knight-Panhard car

MOTORING: BY LAND, SEA, and SKY

BY ALEX. J. M. GRAY

A Benzol Race

The 100 m.p.h. Benzol Handicap that was decided at the Brooklands meeting on Monday last was particularly interesting in that it combined sport and utility. It was a race, but it was also a demonstration of the qualities of benzol as a car-engine fuel. There is no sort of doubt that, without alteration of carburettor or any other mechanical adjustment, benzol can be used with results at least as good as, and generally better than, the best grade of petrol. Given supply, which is not yet great, but could be made equal to all requirements, and a competitive price which should be easily within the range of possibility, and benzol is the solution of the fuel problem, both for private purposes and national needs.

A Document of Conviction

The Automobile Association has recently been giving evidence before the Select Committee on Motor Traffic. I imagine, after a perusal of the proof of that evidence, the Select Committee will have no manner of doubt—first, that there is a strong case for reform in road conditions and the regulation of traffic from the motorist's point of view, and, second, that there are many reforms of high value which are quite susceptible to immediate adoption. Therein is the importance of this evidence of the A.A. It has come forward with its suggestions for improvement, and with the proof that the suggestions can be adopted, and, when adopted, must have a certain well-defined and entirely beneficial effect. It urges the necessity for a London Traffic Board, deals with the question of slow-moving traffic, pedestrian subways, the obstruction of standing vehicles; argues for uniform road signals and the restriction of certain types thereof

THE PICK OF TWO COUNTRIES

In front is a 30 h.-p. Cadillac—a self-starter—representing American engineering; and behind, a 12 h.-p. Rover, representing British engineering. Both vehicles come first in their respective classes

to particular classes of vehicles; elaborates its experience of speed-limits which are mainly folly; suggests the precedence of main road over bye-road traffic, and generally crystallises all the complaints and schemes and experiences—which, as the greatest organisation of private motorists extant (60,000 and growing at 20,000 a year) it has intimate knowledge of—into one document of conviction. That document might, with some advantage, be reprinted in brochure form for the information of all road reformers.

THE NEW 25 H.-P. VAUXHALL
A most efficient car, both in design and finish. It is, of course, of entirely British manufacture

Really Unburstable

There was a demonstration of the powers of the Serle unburstable tube down the Brighton Road the other day. A dozen taxi-cabs, ingloriously arranged in ragged covers salvaged from the scrap heap, some of the tyres in a state of dreadful dilapidation, took courage in the knowledge that each old cover had a Serle unburstable tube within, and ventured down to Brighton and back. Although the tube was often in actual contact with the road through the gaps and rags of the tyres, they all came back burstless. A few punctures were picked up, but never a burst, which was as strong a demonstration of the truth of the Serle claim as anyone could wish. This tube has fabric imbedded in the rubber all round, yet the tyre is as resilient as any other. No essential quality is lost, but some very valuable economies are achieved in that most expensive department of motoring—tyres. There is the large additional advantage of being able to reduce tyre trouble while running the cover, even when fractured, to its last gasp. The Serle tube (Hall and Serle, Birmingham) is well worth making a note of.

DELAHAYE—"The Car of Economical Upkeep." 12-16 h.p. Limousines and Landaulettes from £450 complete. Entire maintenance, including chauffeur, insurance, etc., undertaken for £175 per annum.—H. M. HOBSON, Ltd., 9, Grafton St., Bond St., W.

The KLAXON CO., LTD., 41, Great Portland Street, W., have recently introduced a new instrument called the KLAXON-A, motor driven and selling at £3 15s. 0d., or complete with dry battery, £4 4s. 0d.

EARLY MOTOR CAR TYPES. No. 12.—The Cadillac.

French and German cars have already appeared in this series, but the Cadillac voiturette is the first of trans-Atlantic breed to make its bow, and may be taken as representing the initial "American invasion." The Cadillac was one of the few that made its position good in that early sortie from the States, and one, of the type illustrated, took part in the 1000 miles' Reliability Trial held in September, 1903, with speed trials on Bexhill Promenade. This little car presented the best return in its class, with five non-stop runs, out of a possible eight, thus early showing its mettle.

The trial was a most exhaustive one, and tested tyres unofficially as well as cars officially. Dunlops, of course, were well to the fore, reaping many testimonials from the 1000-miles competitors. One ran as follows:—"I feel I must write and tell you of the satisfactory way in which the set of Dunlop tyres fitted to my car, No. 68, 14 h.p. Brooke, has carried me through the 1000 miles' reliability trials. Previous to the trials those tyres had run 260 miles, and I have had absolutely no trouble whatever with them, and honestly, they now look almost as well as when I started, showing no signs of wear." The unsolicited testimonial is the finest proof of quality there is. Of such proofs the Dunlop has had many thousands, and it should be remembered that it is always only a few who put their appreciation in writing. How vast must be the number of satisfied Dunlop users can only be computed.

DUNLOP TYRES

FIRST IN 1888; FOREMOST EVER SINCE.

The Dunlop Rubber Co., Ltd., Aston Cross, Birmingham; and 14, Regent Street, London, S.W. Paris: 4, Rue du Colonel Moll. Berlin: S.W. 13, Alexandrinenstrasse, 110.

"By common consent the Straker-Squire is without its superior at its power."—*Town Topics*, 18/3/13

STRAKER-SQUIRE

"I do not know a car of its class I would sooner have. All British and to its last nut, all good. What the Rolls-Royce is in the Forties of the six-cylinder engines, the Straker-Squire can justly claim to be in the Fifteens of the 4-cylinder machines. By common consent the Straker-Squire is without its superior at its power."—"*Alegra*" *in Town Topics*, 18/3/13.

15 h.p. ONE MODEL CHASSIS ONLY
Suitable for all Types of Bodies

Springing gear ratio and rake of steering specially arranged to suit particular type of body fitted.

S. STRAKER & SQUIRE, Ltd.,
75-77, Shaftesbury Avenue, London, W.

TYRES

The most important item
in the equipment of your
car.

OF COURSE THEY WILL BE

PALMER'S

May we send you a
little book telling why

PALMER CORD TYRES

are the most efficient and reliable

Will you write for it to-day?

THE PALMER TYRE, LTD.,
119, 121, 123, Shaftesbury Avenue,
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Telegrams:
"Tyricord, Westcent, London."

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(4 lines).

"NATIONAL" AIR-GAS

The only Light worth considering.

Many petrol gas machines can only use a light petrol, which is extravagant, expensive, and comparatively weak in gas-making elements. **The up-to-date "NATIONAL" Machine uses heavy petrol only**, which is richer in gas-making constituents, and is sold at **less than half the market price of the lighter spirit.** Therefore, "NATIONAL" gas is more than 50% cheaper than petrol gases from light spirit, and cheaper than any other illuminant.

Cost of 300 lights of 50 c.p. each for one hour.

"National" Air-Gas from "National" Petrol - **1/11**
Petrol Gases from Light Spirit - - **4/4**
Acetylene, using Carbide at 13/6 per cwt. - **7/6**
Coal-Gas, at 3/- per 1000 ft. - **3/-**
Electricity, at 4d. a unit, **6/3**

The
INTERNATIONAL AIR GAS CORPORATION LTD
26 Victoria Street London S.W.

E. RAY,
THE OPEN GOLF CHAMPION,
writes:

58, Lower Paddock Rd., Oxhey, Watford, Herts.

July 24th, 1912.

Messrs. F. & J. Smith,

Dear Sirs,

I might say that I have been a regular smoker of your Glasgow Mixture for the last twelve years, and I might also say that I cannot find any tobacco to suit me like it. In my opinion if Golf Players would smoke your famous Glasgow Mixture, they would find it very soothing to the Nerves, as I am sure I do when having to play strenuous Golf matches such as the Open Championship.

Yours truly,
E. RAY.

SMITH'S
GLASGOW MIXTURE

Sold in Three Strengths—Mild, Medium, and Full. 5d. per oz. 10d. per 2-oz. 1/8 per ¼-lb.

A Testing Sample will be forwarded free on application.

F. & J. Smith, Branch of the Imperial Tobacco Co. (of Great Britain and Ireland), Ltd., Glasgow.

Fashion's Fancies.

By MRS. JACK MAY

PARISIAN MODES OF THE MOMENT

For Mannequins Only

PARISIAN *élégantes*, alike with ourselves, are eagerly awaiting the moment when they can wear the light and clear gowns of summer. Meanwhile, they are exploiting some tailor-mades that are, as they themselves say, *très amusants*. One

A DARING DECOLLETÉ

Mlle. Lucy Marcel, the well-known actress, wearing an evening gown

amazing fancy is a coat, inspired, so it is said, by Persian *modes*, since the feature is a rather full basque, set out in a hard outstanding line, by a stiffening medium. Beneath, with a whimsical coquetry that is really sublime in its daring, the skirt is drawn in close draperies to the figure, the folds all coming from back to front, and just slightly raised to show the foot in front. The appearance, if you can figure it, is most singular, and, so far, the *mannequins* have the monopoly of this eccentricity, which they will probably be privileged to keep, unless the style is modified.

The Trotting Dress

For that pleasant morning stroll in the Bois, than which there is no more delightful moment in the whole of the delightful Paris day, there is nothing more *chic* than a little skirt of check material and plain cloth coat. And the real Parisian *élégante*, with the fine taste that distinguishes her, continues to let her fancy fall chiefly on black and white or grey and white. Adjoined, you will find a pictured example of this approved suit, with a reasonable variant of the trouser-skirt, the extreme version of which has a braid stripe down either side and pockets. A distinguishing feature of the plain cloth coat is the little *lingerie* frill.

Décolleté Day Dresses

The preparations for summer in the guise of fragile-frocks are growing apace. And in the composition of these, lace is playing an important part, together with *charmeuse*, a very, very soft silk *crépon* and *souple* brocades. Long transparent sleeves of tulle and lace are an adorable feature, and occur frequently as an entirely *imprévu* detail.

Evening Gowns

Numbers of the evening gowns are carried to a quite high line by transparencies of tulle. Otherwise they are daringly *décolleté*, in which case sleeves are more often than not conspicuous by their absence. *Bretelles* of mock jewels, or the bodice draperies drawn to a tapering line at the top of the shoulder, under some bizarre ornament, provide all the support necessary.

Higher Coiffures

A material change has come about in the dressing of the hair. The low Rossetti coil has entirely given way before much higher and more shapely styles. These are effected through the medium of very boldly waved strands, captured and held by long slides and combs.

A Picturesque Lingerie Slip

Perfectly irresistible are some models of the finest soft white muslin, arranged with hand-drawn thread tucks, finished round the neck with a little goffered frill of the same, which meanders down either side a very *décolleté* front, the latter fastening up the centre with round studs. Another model on these lines crosses handkerchief-wise, and leaves quite a long V, while yet a third only meets at the waist, and is destined to be worn with a smart little camisole. They recall, of course, only remotely, the open neck bed jackets of the old-world peasant women, and are just as limp and filmy as a dainty pocket handkerchief.

Photographs *Reutinger*

FOR THE BOIS

A walking dress with a reasonable variant of the trouser-skirt, and a pleasing lingerie frill

SHOOLBRED'S

Blouse Robes.

B120.

SMART BLOUSE ROBE in Ratine, with the new cutaway Basque. Collar and Cuffs of White Piqué. Finished with Crochet Buttons and White Leather Belt.

Price **42/6**

B121.

NEWEST STYLE BLOUSE ROBE in White Ratine. The Tunic is of White and Navy Striped Cotton Voile, with Collar, Cuffs, Belt, and border of Ratine to match Skirt. Smartly finished with Crochet Buttons.

Price **23/9**

B122.

DAINTY BLOUSE ROBE in White and Navy or White and Black Cotton Voile, smartly trimmed Emerald Satin and tiny Buttons. Collar and Cuffs of White Embroidery Anglaise, veiled Navy Ninon, piped Emerald Satin.

Price **18/9**

B123.

SMART BLOUSE ROBE in White and Black or Navy and White Cotton Whipcord. Collar, Buttonholes and Piping of Black Taffeta. Basque effect, smartly finished with Black Patent Belt and White and Black Bone Buttons.

Price **25/9**

B124.

SMART COTTON BLOUSE ROBE, the stripes forming a Corsage and Tunic. Collar-band and Vest of Muslin Embroidery. Prettily finished with Tabs and Buttons.

Price **8/9**

CARRIAGE PAID ON ALL DRAPERY GOODS ANYWHERE IN THE UNITED KINGDOM.

TOTTENHAM HOUSE —— TOTTENHAM COURT ROAD —— LONDON, W.

Dainty Summer Frocks

Always at the right psychological moment do the authorities at Harrods, Brompton Road, contrive to bring to the fore the immediate need of the hour. Face to face with what promises to be an exigent season, the ready-to-wear summer frock for the river, garden, parties, etc., is not to be lightly disregarded. Naturally Harrods have probed to the depths of this subject, and are prepared with a very host of original, exclusive, and wholly irresistible models, three of which we are graciously privileged to portray.

THREE DAINTY MODELS

Reading from left to right, the first figure is wearing a frock of fine white voile; the second one of cotton crêpe, and the third one of muslin

(Sketched at Harrods)

At a Moderate Price

Reading from left to right of the group, the first figure wears the very daintiest frock of fine white *voile*, with yoke, cuffs, and deep insertion at the hem of the skirt of embroidery worked on a contrasting shade of *ninon* cloth. In the case of the actual model sketched, the *ninon* cloth was in a delicate Sèvre blue, against which the white embroidery stood out in bold relief. Up the front a wide Cluny lace is inserted, a waistband of black ribbon velvet adding a particularly smart finish to a confection that is most moderately priced at six guineas.

For the River

More definitely for morning, river, or country wear is the simpler gown of cotton *crêpe*, a fabric that can do no wrong this season, to which collar and cuffs of finer muslin embroidered in colours add a softening note. Groups of little crystal buttons occur on both skirt and bodice, and afford a further enlivening note, a wide satin sash defining the waist with long falling ends at the back. This model, makes an especial appeal in white, the collars and cuffs hemmed round with a rose-coloured lawn and worked with a design of little French knots in black and white, a black sash and tiny bow at the throat emphasising the sable touch. And the price is a mere bagatelle, 59*s*. 6*d*.

Embroidered muslin forms the basis of the third model, merely relieved by a little good crochet lace and a trimming of fine pin tucks. The impression this frock gives one is smart simplicity, and Harrods are able to bring it out at 2½ guineas, a sum that would not strain the most modest purse.

SWIFT. 'SURE.

Knitted Coats and Caps Cleaned and made like New in Four Days.

When you send cleaning orders to Achille Serre you know to the day when you will have them back again. Not only have you this assurance, you also know that the standard of cleaning and finishing maintained by Achille Serre is the highest.

No matter what article, the care and methods which have given to Achille Serre pride of place in the cleaning industry, eliminate all risk of injury to the material.

Let us collect the Summer Dresses you will be needing soon and we will make them look like new.

Write for latest Booklet, with address of Branch or Agent nearest to you.

Achille Serre Ltd.

Hackney Wick, London.

Branches and Agencies Everywhere.

BIRD-MARK merino UNDERWEAR

The highest-class made in England and worn by ladies, gentlemen and children of the most exalted rank throughout the world.

Affords the utmost possible comfort. Merino. Silk and Merino. All Silk.

Ask for BIRD-mark
and refuse substitutes

Made in all weights and sizes; and sold by the leading houses.

For Ladies, Gentlemen and Children.

Steele

THE . .
LONDON CORSET CO.
Ltd.
11, HANOVER STREET, W.

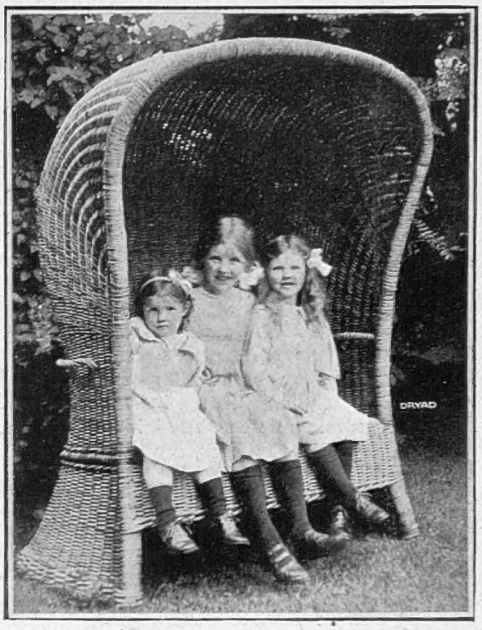
French Corsets in every type, style, and material kept in stock.

The latest model, in Silk Spotted Coutille. Of perfect shape, low in bust and long over the hips, this Corset has ease-giving elastic laces to fasten the lower part in front, the top being finished off with a bordering of crochet lace with ribbon threadings. Three pairs of Suspenders keep the Corset in perfect position.

PRICE **£2 : 7 : 9**

Note the Address:

11, HANOVER STREET, W., 11



DRYAD CANE FURNITURE

"Gay pleasure reigns in all the country side, among Pan, and the shepherds, and the Dryad maidens." So sang Virgil some twenty centuries ago. Today Dryads haunt leafy gardens and happy homes. An apology may be needed for using Virgil, but as our work must appeal to people of taste who like beautiful things made in an honest way, our excuse is that we seek to interest them.

Catalogue post free, Y dept., Dryad Works, Leicester.

Nothing can upset me!

"I can go on all day and every day, with never a sideslip, never a 'spill.' For I am the Onoto—the real Safety Pen. Old-fashioned pens may get out of order and come to grief. But not I."

Onoto Pen

the real Safety Pen.

Price **10/6** and upwards of all Stationers, Jewellers and Stores. Booklet about the Onoto Pen free on application to THOS. DE LA RUE & CO., Ltd., 215, Bunhill Row, London, E.C.

THE QUEEN of

CRÈME DE MENTHE

PIPPERMINT

GET FRÈRES

A HIGH-CLASS TONIC AND DIGESTIVE LIQUEUR

Sold by Wine Merchants and Stores.

Free Sample sent upon receipt of three penny stamps.

SOLE AGENTS FOR THE UNITED KINGDOM AND BRITISH COLONIES:

B. LAURIEZ & CO., 6, Fenchurch Buildings, LONDON, E.C.

The Menu: VARIOUS WAYS OF COOKING SPRING DUCKLINGS

Stewed Duck with Olives

Partly roast a duck, untruss it, and cut it into neat joints. Line a stewpan with slices of streaky bacon, a carrot, a turnip, one onion, a blade of mace, five cloves, and a little whole pepper. Add two gills of stock, half a pint of Espagnole Sauce, and a wineglass of white wine. Simmer slowly for twenty-five minutes. Take out the pieces of duck and strain the sauce. Blanch two dozen French olives (stoned), and add them to the sauce. Dish up the duck on a croûte of fried bread, and pour the sauce round.

Duck en Casserole

Put a partly-cooked duck in a casserole with 1½oz. of butter, 1oz. of flour, three-quarters of a pint of stock, a sprig of thyme and parsley, a little onion juice, a teaspoonful of lemon-juice, one of red-currant jelly, and a little glaze. Cut the duck neatly into joints, melt the butter in the casserole, and toss the joints of the duck in this. Then sprinkle in the flour, fry a pale brown, add the stock, and stir smoothly. Add the rest of the ingredients, and, if necessary, a few drops of caramel to impart a darker shade of brown. Cover the casserole, and let the contents simmer for half an hour. Take out the herbs, sprinkle with pepper and salt. Serve in the casserole.

Ragoût of Duck with Rice

Wash 4oz. of rice, and cook it in a little stock until nearly tender. Next cut into neat joints the remains of a cold duck. Chop up the carcase, and fry it in a little bacon fat, with half a finely-chopped onion and half a grated carrot. Stir in a heaped-up tablespoonful of flour, and stir over the fire until it gets a pale brown, then pour in about a pint of stock. Stir till boiling. Simmer for fifteen minutes, then skim and strain the sauce. Put the joints and any of the breast of duck in a fireproof earthenware casserole containing a little shredded streaky bacon. Fry these together for a few minutes over a brisk fire. Then remove the pieces and put in the prepared rice; put back the pieces of duck, and pour the sauce over, also a small glass of port wine. Cover the pan and cook in the oven from thirty to forty minutes. Place the casserole on a dish and serve.

Salmis of Duck

Put 3oz. of butter in a stewpan, with 1oz. of flour. Stir together until a nice brown. Add by degrees half a tumbler of very good stock and the same quantity of red wine, two shallots, a bunch of herbs, a bay-leaf, pepper and salt; put in the bones and carcase of the bird, and let all this boil gently for half-an-hour. Strain it through a colander, and put the gravy back in the stewpan and just when on the point of boiling, put in all the pieces of bird. Take the stewpan off the fire, add a little lemon-juice, put the lid on, and leave it by the side of the fire for another half-hour. To send to table, lay the bird on some toasted bread, and pour the gravy over (be sure that it has a proper thickness), and garnish with slices of lemon.

Salad of Duck

Cut the meat of the remains of a cold duck into dice or cubes, wash and clean an endive, cut it into shreds (using the white parts only); mix both, and put in a basin, season with pepper and salt, pour over one tablespoonful of French vinegar and two tablespoonsful of oil, and let it stand for a while. Cut two thin slices of sour orange (unpeeled) into quarters. Wash, trim, and drain a lettuce, and half a bunch of watercress. Line a salad bowl with the leaves of the lettuce, then put in the cress and the orange, moisten with a little mayonnaise sauce, then add the mixture above referred to, cover with a thin layer of mayonnaise, and sprinkle over with chopped parsley and chives.

EMILIA

HORLICK'S MALTED MILK

MALTED BARLEY, WHEAT and MILK in Powder Form.

THE IDEAL FOOD DRINK FOR ALL AGES.

Delicious, nourishing, and refreshing.

IN THE HOME, when used as a Table Beverage, is more beneficial than Tea, Coffee, Chocolate, or Cocoa.

FOR INFANTS AND GROWING CHILDREN. Builds up and nourishes the constitution, gives stamina and ensures healthy growth with development.

FOR BUSINESS MEN it is the ideal quick lunch when time is pressing. May be kept in the office and is prepared in a moment.

ESPECIALLY USEFUL IN PHYSICAL CULTURE. Replaces waste tissue and gives a feeling of fitness and staying power.

FOR THE AGED AND INVALIDS. The lightest diet in combination with the fullest nutriment—therefore gives best means of sustenance.

PREPARED IN A MOMENT WITH WATER ONLY. NO COOKING.

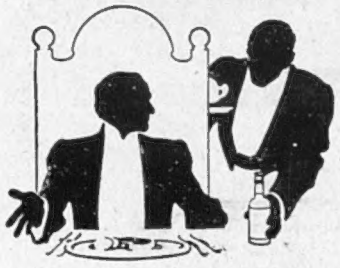
An efficient corrective of Insomnia, taken hot before retiring.

SERVED IN HOTELS, RESTAURANTS, CAFÉS, & RAILWAY BUFFETS.

HORLICK'S MALTED MILK LUNCH TABLETS.
A delicious food confection to be dissolved in the mouth.

In Glass Bottles, 1/6, 2/6, 11/-, of all Chemists and Stores.
Liberal Sample for trial free by post on request.

HORLICK'S MALTED MILK CO., SLOUGH, BUCKS., ENGLAND.



IF any man ever made a sauce that was as good as **LEA & PERRINS'**, you can be sure he would not imitate the appearance of the latter.

Yet practically every "Worcestershire" sauce tries to imitate the appearance of the original.

The very fact that it has to imitate the Lea & Perrins label and bottle, amounts to a declaration of its own inferiority. But for all that, thousands of people still say "Worcestershire" when they mean "Lea & Perrins." Do *you?*

The White Writing on the Red Label:

Lea & Perrins

indicates the ORIGINAL and GENUINE WORCESTERSHIRE SAUCE.

61

"Simple yet distinctive Models."

SANDS' ROBES.

A variety of READY-TO-WEAR Robes in all materials, from the simple morning gown to one suitable for smart afternoon functions, are now being offered by Messrs. Sands at prices ranging from £1 1s. to £4 4s.

Each model bears the distinctive note of fashion, always associated with this famous Sloane Street Establishment.

Illustrated Price List forwarded on application.

R. SANDS & Co.,
187a, 188a, 189a,
Sloane Street,
LONDON, S.W.

CARMINETTA Regd.

THE NEW TINTED FACE CREAM.

In three shades—

Carmine, Rose, Brunette.

Non-greasy. Cannot be detected.

USED BY LEADING ACTRESSES

To be obtained only from

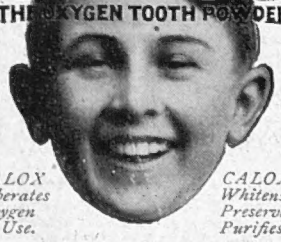
CONWAY & CO.,

35, Glasshouse Street, London, W.C.

Price **1/6** and **2/6** post free.

CALOX

THE OXYGEN TOOTH POWDER



CALOX Liberates Oxygen in Use.

CALOX Whitens, Preserves, Purifies.

WHETHER or not you use Calox depends upon the value you set upon your teeth

Calox is the one dental preparation which does everything short of what a dentist himself can do to keep your teeth and mouth in perfect health. Use it bi-daily, and white teeth, sweet breath, firm gums are assured.

SAMPLE AND BOOK FREE.

CALOX is sold everywhere in non-wasting boxes at 1/1½. CALOX TOOTH BRUSH reaches every part of every tooth, 1/-.

G. B. KENT & SONS, LTD.,
75, Farringdon Road, London, E.C.

A Royal Stimulant.

"Four Crown"

The WHISKY of Colonial Preference.

ROBERT BROWN, Limited,
Distillers by Royal Warrant,
14, Jewry Street, London, E.C.
and 107, Holm Street, Glasgow.

VERNET-LES-BAINS

The "Paradise of the Pyrenees." Altitude 2,035 ft.

NOT WINDY. NOT DAMP. SUNNY. Natural Hot Sulphur Springs.

Up-to-date Bath Establishments. The French Spring and Summer Spa for Rheumatism, Gout, Arthritis, Sciatica, Complexion, Bronchitis, Nervous and General Weakness, Convalescence, etc. First-class Hotels, with every modern comfort, communicating directly with the Baths. Newly Furnished Villas, with central heating. Moderate Terms. Private Grounds, Charming Excursions, Tennis, etc. Casino. Good Club with English Billiards, Ladies' Bridge Rooms, Theatre, Orchestra, etc. Through bookings from London. Through carriage from Paris.

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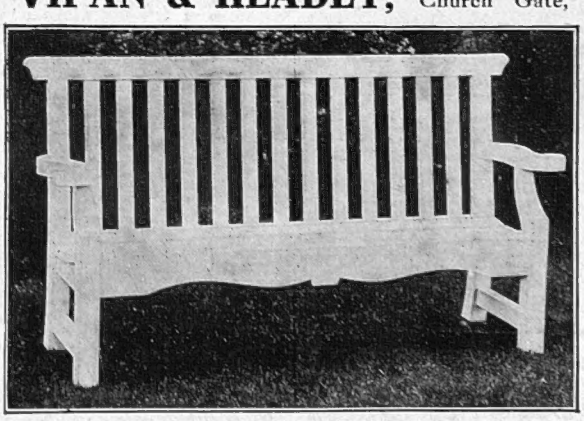

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The Editor's Box

Changing Underclothes

"Ne'er change a clout till May is out" is an adage every mother is urging upon her young sons just now, when they are waiting and anxious to don summer garb—both in suits and underwear. Most people are glad of the least indication of approaching summer about the beginning of May to abandon the heavy winter clothes that have been so necessary during an English spring. It is, therefore, a relief to come across "Porosknit." It is, in the first place, light, and, in the second, as its name implies, "porous," but it has the additional advantage of being so woven as to protect the wearer during changes in the temperature. "Porosknit" garments are obtainable from A. Merchant and Co., 12, New Union Street, E.C.

Cricket, Tennis, and Golf

Most tennis clubs that have not already done so are opening this week. The opening first-class cricket match of the season was what one might call "a bit of a frost," the M.C.C.'s game with Middlesex having to be abandoned owing to the evil weather. But golf, as always, is going strong, and no doubt cricket and tennis will likewise get going now that there are some indications of fine days to come. So many folks will be buying new outfits about now, or having old cricket-bats, tennis-rackets, and golf-clubs put in good repair. Mr. Lockwood-Brown, of 42, Jermyn Street, W., is the man to go to.

A Charming Child Dancer
Miss Leita Duttson, who recently appeared with great success at the Court Theatre

Medical "Shop"

As one who, at an early period of his life, dwelt with medical students, I know perfectly well how boring medical "shop" can be. Not only is it boring, but it is also, in many cases, exceedingly offensive to those endowed with anything that may, for the want of a better term, be called "æsthetic sensibilities." I, therefore, do not propose to give in detail a description of the precise effect upon the kidneys and other organs involved in the consumption of Zone Salt But I can recommend it, and it is quite cheap—*1s. 9d.* a bottle, post free, from Messrs. Kerfoot and Co., Bardsley Vale, Lancashire, or *1s. 6d.* at any chemist's.

Napoleon III. at Cowes

A short while ago the Hon. Thomas Mackenzie, High Commissioner for New Zealand, opened the Royal Marine Hotel at Cowes. The opening of a new hotel is not, in itself, a very interesting proceeding in most cases, but the Royal Marine Hotel has been for many years linked with the history of Cowes. Among other distinguished people whom it has "put up" in its time are numbered the Emperor Napoleon III. and his Empress. For three years it has been closed, but the management and control have now been reorganised by Mr. John Frame, Mrs. Mervyn Reeves, and others who form the directorate. The hotel tariff is to be run on reasonable terms—in striking contrast to most Cowes hotels.

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